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श्रीशङ्कराचार्यविरचितम्
विष्णुपादादिकेशान्तस्तोत्रम्

Viṣṇupādādikeśāntastotram
(A hymn to Viṣṇu)
Of
Śaṅkarācārya

• Sanskrit text and prose order

in

Devanāgarī and Roman scripts

With

English translation

By

G S S Murthy

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Introduction

Ādi Śaṅkarācārya, also reverentially called Śaṅkara bhagavatpāda, who propounded and developed the philosophy of advaita (Monism), has composed this exquisite hymn in praise of Lord Viṣṇu. Describing the limbs of Viṣṇu from toe to head, he prays for mokṣa (salvation). Consisting of 52 verses composed in the Metre of grandeur, sragdharā, the hymn vividly brings out the poet in the philosopher.

Scholars are generally agreed that Śaṅkarācārya lived around the eighth century AD. His main philosophical works are in the form of commentaries to the principal Upaniṣads, Brahmasūtra and the Bhagavadgītā. A large number of independent works on advaita and a large number of hymns in praise of deities are traditionally attributed to him. It is difficult to categorically say which among them were written by him. Śrī Pūrṇasarasvatī has written a commentary, “Bhaktimandākinī”, on this hymn and my translation is heavily dependant on this commentary.

The text of the hymn is accompanied by anvaya (prose-order) in Sanskrit and translation in English,

with Notes wherever required. To enable those who may not be familiar with the Devanagari script to savour this hymn, the text and anvaya are also given in Roman script as per IAST standard.

G S S Murthy

March, 2019

॥ श्रीः ॥

॥विष्णुपादादिकेशान्तस्तोत्रम्॥

Lord Viṣṇu, with his bow Śārṅga slinging over the shoulder, holds in his four hands Pāñcajanya the conch, Sudarśana the disc, Nandaka the sword, and Kaumodakī, the mace. He has as his vehicle Garuḍa, the chief of the feathered race and as his seat Ananta, the chief of snakes. He has as his consorts Śrīdevī and Bhūdevī. After praying to Viṣṇu's weapons, his vehicle, his seat and his consorts Śrī Śaṅkara prays to each of the parts of Viṣṇu's divine form starting from his feet [pādādi] and ending in the hair[keśānta] on his head.

Śrī Śaṅkara first prays to Pāñcajanya, the conch.

लक्ष्मीभर्तुर्भुजाग्रे कृतवसति सितं यस्य रूपं विशालम्
नीलाद्रेस्तुङ्गशृङ्गस्थितमिव रजनीनाथबिंबं विभाति ।

पायान्नः पाञ्चजन्यः स दितिसुतकुलत्रासनैः पूरयन् स्वैः

निध्वानैर्नीरदौघध्वनिपरिभवदैरम्बरं कम्बुराजः ॥ १ ॥

अन्वयः: यस्य विशालं सितं रूपं लक्ष्मीभर्तुः भुजाग्रे कृतवसति
नीलाद्रेः तुङ्गशृङ्गस्थितं रजनीनाथबिम्बम् इव विभाति सः

कंबुराजः पाञ्चजन्यः नीरदौघध्वनिपरिभवदैः
दितिसुतकुलत्रासनैः स्वैः निध्वानैः अम्बरं पूरयन् नः पायात् ।

lakṣmībharturbhujāgre kṛtavasati sitaṃ yasya rūpaṃ
viśālam

nīlādrestuṅgaśṛṅgasthitamiva rajanīnāthabimbaṃ
vibhāti ।

pāyānnaḥ pāñcajanyaḥ sa ditisutakulatrāsanaiḥ
pūrayan svaiḥ

nidhvānairnīradaughadhvaniparibhavadaairambaram
kamburājaḥ ॥ 1 ॥

anvayaḥ: yasya viśālam sitaṃ rūpaṃ lakṣmībhartuḥ
bhujāgre kṛtavasati nīlādreḥ tuṅgaśṛṅgasthitaṃ
rajanīnāthabimbam iva vibhāti saḥ kamburājaḥ
pāñcajanyaḥ nīradaughadhvaniparibhavadaḥ
ditisutakulatrāsanaiḥ svaiḥ nidhvānaiḥ ambaram
pūrayan naḥ pāyāt ।

May Pāñcajanya the king of conches, whose sound surpasses the sound of thunder and which terrifies the clan of the daityas protect us. Positioned in the hand of Viṣṇu, Lakṣmī's protector, the broad white Pāñcajanya resembles the moon at the peak of Nīlādri, the blue mountain.

Notes: Śrī Śaṅkara starts the hymn uttering the auspicious name of Lakṣmī, who bestows things auspicious to her devotees. The sound of the conch is “om”, the sacred chant. Pāñcajanya also signifies śabdabrahma. Nīlādri, blue in colour, is a mythical mountain to the north of meru. As Viṣṇu is blue or dark in colour the comparison of the conch in his hand to that of moon at the peak of Nīlādri is apt.

Having first prayed to pāñcajanya the conch, which is a representation of śabdabrahma, Śrī Śaṅkara now prays to the most important weapon of Viṣṇu, namely the disc, Sudarśana, which represents the kālacakra, the wheel of time:

आहुर्यस्य स्वरूपं क्षणमुखमखिलं सूरयः कालमेतम्
ध्वान्तस्यैकान्तमन्तं यदपि च परमं सर्वधाम्नां च धाम ।

चक्रं तच्चक्रपाणेर्दितिजतनुगलद्रक्तधाराक्तधारम्
शश्वन्नो विश्ववन्द्यं वितरतु विपुलं शर्म घर्माशुशोभम् ॥ २ ॥

अन्वयः: सूरयः यस्य स्वरूपम् क्षणमुखम् अखिलम् एतम्
कालम् आहुः, यत् अपि ध्वान्तस्य एकान्तम् अन्तम् (यत्)
सर्वधाम्नाम् परमम् धाम च , चक्रपाणेः तत् घर्माशुशोभम्
विश्ववन्द्यम् दितिजतनुगलद्रक्तधारक्तधारम् चक्रं विपुलं शर्म
शश्वत् नो वितरतु ।

āhuryasya svarūpaṃ kṣaṇamukhamakhilaṃ sūrayaḥ
kālametam

dhvāntasyaikāntamantaṃ yadapi ca paramaṃ
sarvadhāmnāṃ ca dhāma ।

cakraṃ

taccakrapāṇerditijatanugaladraktadhārāktadhāram
śaśvanno viśvavandyaṃ vitaratu vipulaṃ śarma
gharmāṃśuśobham ॥ 2 ॥

anvayaḥ: sūrayaḥ yasya svarūpaṃ kṣaṇamukham
akhilam etam kālam āhuḥ, yat api dhvāntasya
ekāntam antam (yat) sarvadhāmnāṃ paramam
dhāma ca , cakrapāṇeḥ tat gharmāṃśuśobham
viśvavandyaṃ ditijatanugaladraktadhārāktadhāram
cakraṃ vipulaṃ śarma śaśvat no vitaratu ।

Let the Cakrapāṇi's disc, whose edge is red with the
flow of blood from the bodies of daityas, which has
the lustre of the sun and which is worshipped by all,
which is the ultimate end of all darkness, which is the
ultimate abode of all energy and which sages
consider as the form of Entire Time starting from the
shortest instance of a kṣaṇa, forever dispense to us
bounteous happiness.

Notes: The concept of Sudarśana cakra as a representation of kālacakra is indeed very apt. There is nothing which is not annihilated by Time and nothing can survive its onslaught. Time only proves that Truth prevails over untruth. One twelfth part of a muhūrta is kṣaṇa. One thirtieth of a full day is muhūrta.

Śrī Śaṅkara prays to Śārṅga, Viṣṇu's bow:

अव्यान्निर्घातघोरो हरिभुजपवनामर्शनाध्मातमूर्तेः
 अस्मान् विस्मेरनेत्रत्रिदशनुतिवचःसाधुकारैः सुतारः ।
 सर्वं संहर्तुमिच्छोररिकुलभुवनं स्फारविस्फारनादः
 संयत्कल्पान्तसिन्धौ शरसलिलघटावार्मुचः कार्मुकस्य ॥ ३ ॥
 अन्वयः. संयत्कल्पान्तसिन्धौ हरिभुजपवनामर्शनाध्मातमूर्तेः
 शरसलिलघटावार्मुचः, सर्वम् अरिकुलभवनं संहर्तुम् इच्छोः,
 कार्मुकस्य निर्घातघोरः, त्रिदशनुतिवचःसाधुकारैः सुतारः,
 स्फारविस्फारनादः अस्मान् अव्यात् ।

avyānnirghātaghoro

haribhujapavanāmarśanādhmātamūrteḥ

asmān vismeranetratridaśanutivacaḥsādhukāraiḥ

sutāraḥ ।

sarvaṁ saṁhartumicchorarikulabhuvanam

sphāravisphāranādaḥ

saṃyatkalpāntasindhau śarasalilaghaṭāvārmucaḥ
kārmukasya ॥ 3 ॥

anvayaḥ: saṃyatkalpāntasindhau
haribhujapavanāmarśanādhmātamūrteḥ
śarasalilaghaṭāvārmucaḥ, :sarvam arikulabhavanam
saṃhartum icchoḥ, kārmukasya nirghātaghoraḥ,
tridaśanutivacaḥsādhukāraiḥ sutāraḥ,
sphāravisphāranādaḥ asmān avyāt ।

May the sound of the expanding twanging of the bow, whose high pitch is accompanied by the “well done” exclamations of the praising devas protect us. The twanging sound is like that of thunder in the pralaya-like battle emanating from clouds made of streams of arrows, which are like water and the arm of Nārāyaṇa acts as the wind which drives the clouds.

Notes: The construction of the verse and the metaphor are both complex and the commentator says so. Śaṅkarācārya imagines the battle scene where Nārāyaṇa is using his bow continuously against the asuras. During the battle, devas are exclaiming, “sādhū, sādhū” and the twang of the bow is heard as high pitched sound amidst the din. The sound is like

that of thunder during the deluge at the end of a kalpa. The stream of arrows is like the cloud and the arm of Nārāyaṇa is the wind which is driving the cloud.

Śaṅkarācārya now meditates on the sword Nandaka:

जीमूतश्यामभासा मुहुरपि भगवद्बाहुना मोहयन्ती
युद्धेषूद्धूयमाना झटिति तटिदिवालक्ष्यते यस्य मूर्तिः ।
सोऽसिस्त्रासाकुलाक्षत्रिदशरिपुवपुःशोणितास्वादतृप्तो
नित्यानन्दाय भूयान्मधुमथनमनोनन्दनो नन्दको नः ॥ ४ ॥
अन्वयः: युद्धेषु जीमूतश्यामभासा भगवद्बाहुना झटिति
उद्धूयमाना यस्य मूर्तिः मुहुरपि तटित् इव मोहयन्ती लक्ष्यते
सः त्रासाकुलाक्षत्रिदशरिपुवपुःशोणितास्वादतृप्तः
मधुमथनमनोनन्दनः नन्दकः नः नित्यानन्दाय भूयात् ।

jīmūtaśyāmabhāsā muhurapi bhagavadbāhunā
mohayantī
yuddheṣūddhūyamānā jhaṭiti taṭidivālakṣyate yasya
mūrtiḥ ।
so'sistrāsākulākṣatridaśaripuvapuḥśoṇitāsvādatṛpto
nityānandāya bhūyānmadhumathanamanonandano
nandako naḥ ॥ 4 ॥
anvayaḥ: yuddheṣu jīmūtaśyāmabhāsā
bhagavadbāhunā jhaṭiti uddhūyamānā yasya mūrtiḥ

muhurapi taṭit iva mohayantī lakṣyate saḥ
 trāsākulākṣatridaśaripu vapuḥśoṇitāsvādatṛptaḥ
 madhumathanamanonandanaḥ nandakaḥ naḥ
 nityānandāya bhūyāt ।

May the sword Nandaka which is satiated with the taste of the blood from the bodies of daityas who have eyes full of fear and which (thus) pleases (the slayer of madhu) Lord Viṣṇu be for our eternal bliss. The sword while being swiftly moved in the battles by the Lord's arm which has the blue luster of a cloud causes confusion like lightning.

Notes: Nandaka signifies the sword of Supreme Knowledge by which a devotee cuts asunder avidyā. The flashes of the moving sword against the blue hue of the Lord are compared to that of lightning in the blue clouds.

Now the poet prays to Kaumodakī, the mace which represents buddhi, intellect:

कम्पाकारा मुरारेः करकमलतलेनानुरागाद्गृहीता
 सम्यग्वृत्ता स्थिताग्रे सपदि न सहते दर्शनं या परेषाम् ।
 राजन्ती दैत्यजीवासवमदमुदिता लोहितालेपनार्द्रा
 कामं दीप्तांशुकान्ता प्रदिशतु दयितेवास्य कौमोदकी नः ॥ ५ ॥

अन्वयः: मुरारेः करकमलतलेन अनुरागात् गृहीता, कम्पाकारा
सम्यग्वृत्ता अग्रे स्थिता, या परेषाम् दर्शनम् सपदि न सहते,
दैत्यजीवासवमदमुदिता लोहितालेपनार्द्रा राजन्ती,
दीप्तांशुकान्ता अस्य कौमोदकी दयिता इव नः कामम् प्रदिशतु ।

kamrākārā murāreḥ karakamalatalenānurāgādgrhītā
samyagvṛttā sthitāgre sapadi na sahate darśanam yā
pareṣām ।

rājantī daityajīvāsavamadamuditā lohitālepanārdrā
kāmaṁ dīptāṁśukāntā pradiśatu dayitevāsyā
kaumodakī naḥ ॥ 5 ॥

anvayaḥ: murāreḥ karakamalatalena anurāgāt grhītā,
kamrākārā samyagvṛttā agre sthitā, yā pareṣām
darśanam sapadi na sahate,
daityajīvāsavamadamuditā lohitālepanārdrā rājantī,
dīptāṁśukāntā asya kaumodakī dayitā iva naḥ
kāmaṁ pradiśatu ।

May Kaumodakī (the mace) of Mura's foe (Murāri)
which he holds tenderly in the palm of his lotus-like
hand, which is perfectly spherical and has an
appealing shape, which stays in front and which does
not at once tolerate the sight of enemies, which

rejoices by (drinking) the liquor of daityas' blood, which is wet by the smear of blood, which is shining, which appears pleasing because of the brilliance of its rays, bestow us our wish like a beloved who bestows amorous favour: a beloved who has a shapely figure and is held tenderly by hand, who has right character, who is ever present in front, who does not tolerate the presence of others, who is enjoying the intoxication arising out of liquor, who is moistened with a red ointment and the border of whose dress is glowing.

Notes: The translation is woefully inadequate to bring out the flavour of double entendre employed by the ācārya. The literary embellishment called śleṣālankāra consists in using appropriate words having double meanings which are applicable to upamāna, the object to which a thing or action is compared as well as the thing or action itself, upameya. To explain:- kamrākārā= of fine shape, having a shapely figure; samyagvṛttā= nicely spherical, has right character; pareṣām= of enemies, of others; daityajīvāsavamadamuditā= enjoying the intoxication caused by the liquor-like blood of daityas, enjoying the intoxication caused by "daityajīvāsava"; lohītālepanārdrā= wet with the smear of blood,

*moistened by red ointment; dīptāṃśukāntā= (dīpta
aṃśu kāntā) pleasing by the brilliant rays, (dīpta
aṃśuka antā) the border of whose dress is glowing.
kāmam= wish, amorous desire.*

Now he prays to Garuḍa, Viṣṇu's vehicle and banner

यो विश्वप्राणभूतस्तनुरपि च हरेर्यानकेतुस्वरूपो

यं सञ्चिन्त्यैव सद्यः स्वयमुरगवधूवर्गगर्भाः पतन्ति ।

चञ्चच्चण्डोरुतुण्डत्रुटितफणिवसारक्तपङ्काङ्कितास्यम्

वन्दे छन्दोमयं तं खगपतिममलस्वर्णवर्णं सुपर्णम् ॥ ६ ॥

अन्वयः. यः तनुरपि विश्वप्राणभूतः हरेः यानकेतुस्वरूपः च, यम्

सञ्चिन्त्य एव सद्यः उरगवधूगर्भाः स्वयम् पतन्ति,

चञ्चच्चण्डोरुतुण्डत्रुटितफणिवसारक्तपङ्काङ्कितास्यम्

(चञ्चत्+चण्ड

+उरु+तुण्ड+त्रुटित+फणि+वसा+रक्त+पङ्क+अङ्कित+आस्यम्)

, छन्दोमयम् अमलस्वर्णवर्णम् तम् खगपतिम् सुपर्णम् वन्दे ।

yo viśvaprāṇabhūtastanurapi ca

hareryānaketusvarūpo

yaṃ sancintyaiva sadyaḥ

svayamuragavadhūvargagarbhāḥ patanti ।

cañcaccanḍorutunḍatruṭitaphaṇivasāraktapaṅkāṅkitās

yaṃ

vande chandomayaṁ tam
 khagapatimamalasvarṇavarṇaṁ suparṇaṁ ॥ 6 ॥
 anvayaḥ: yaḥ tanurapi viśvaprāṇabhūtaḥ hareḥ
 yānaketusvarūpaḥ ca, yam sañcintya eva sadyaḥ
 uragavadhūgarbhāḥ svayam patanti,
 cañcaccanḍorutunḍatruṭitaphaṇivasāraktapaṅkāṅkitās
 yam (cañcat+caṇḍa
 +uru+tunḍa+truṭita+phaṇi+vasā+rakta+paṅka+aṅkita+
 āsyam), chandomayaṁ amalasvarṇavarṇaṁ tam
 khagapatim suparṇaṁ vande ।

I bow to Suparṇa, the king of birds who is the vedas personified and who is stainless and golden in colour, who is the breath of praṇava (ॐ), and who though small in size is the vehicle as well as the banner of Hari. The very thought of him causes snake maids to abort the foetuses. His face is smeared with the slush of blood and marrow of snakes as he snaps them asunder with his wide open violently shaking beak.
Notes: Garuḍa is considered vedātmā. viśva can be interpreted as omkāra and therefore he is viśvaprāṇa.

Now the prayer is to Ananta, the king of serpents, who is the seat of Viṣṇu:

विष्णोर्विश्वेश्वरस्य प्रवरशयनकृत्सर्वलोकैकधर्ता
 सोऽनन्तः सर्वभूतः पृथुविमलयशाः सर्ववेदैश्च वेद्यः ।
 पाता विश्वस्य शश्वत्सकलसुररिपुध्वंसनः पापहन्ता
 सर्वज्ञः सर्वसाक्षी सकलविषभयात् पातु भोगीश्वरो नः ॥ ७ ॥
 अन्वयः:विश्वेश्वरस्य विष्णोः प्रवरशयनकृत् सर्वलोकैकधर्ता सः
 सर्वभूतः पृथुविमलयशाः सर्ववेदैश्च वेद्यः विश्वस्य शश्वत् पाता
 सकलरिपुध्वंसनः पापहन्ता सर्वज्ञः सर्वसाक्षी सकलविषभयात्
 भोगीश्वरः अनन्तः नः पातु ।

viṣṇorviśveśvarasya

pravaraśayanakṛtsarvalokaikadhartā

so'nantaḥ sarvabhūtaḥ pṛthuvimalayaśāḥ

sarvavedaiśca vedyah ।

pātā viśvasya śaśvatsakalasuraripudhvamśanaḥ

pāpahantā

sarvajñaḥ sarvasākṣī sakalaviṣabhayāt pātu

bhogīśvaro naḥ ॥ 7 ॥

anvayaḥ:viśveśvarasya viṣṇoḥ pravaraśayanakṛt

sarvalokaikadhartā saḥ sarvabhūtaḥ

pṛthuvimalayaśāḥ sarvavedaiśca vedyah viśvasya

śaśvat pātā sakalaripudhāmśanaḥ pāpahantā

sarvajñaḥ sarvasākṣī sakalaviṣabhayāt bhogīśvaraḥ

anantaḥ naḥ pātu ।

May the Lord of serpents, Ananta, who acts as an exalted bed for Viṣṇu, the Lord of the universe, protect us from the fear of all types of poison. He is the sole bearer of all the worlds, and has become everything. His glory is vast and unsullied. He is the one who has to be known through all the Vedas. He is the eternal protector of the universe. He is the destroyer of all enemies and all sins. He is omniscient and omnipresent.

Notes: Ananta is the sole bearer of the universe as Viṣṇu holds the universe in his belly. It is not very clear how some of the epithets which are more appropriate to Viṣṇu himself are applicable to Ananta. The commentator is not much of a help. Scholars could explain perhaps.

In the next two verses the sage meditates on Lakṣmī, the consort of Viṣṇu:

वाग्भूगौर्यादिभेदैर्विदुरिह मुनयो यां यदीयैश्च पुंसाम्
 कारुण्याद्रैः कटाक्षैः सकृदपि पतितैः संपदः स्युः समग्राः ।
 कुन्देन्दुस्वच्छमन्दस्मितमधुरमुखाम्भोरुहां सुन्दराङ्गीम्
 वन्दे वन्द्यामसेषैरपि मुरभिदुरोमन्दिरामिन्दिरां ताम् ॥ ८ ॥
 अन्वयः: याम् इह मुनयः वाग्+भू+गौरी+आदि+भेदैः विदुः,
 यदीयैः सकृदपि पतितैः कारुण्याद्रैः कटाक्षैः पुंसां समग्राः संपदः

स्युः च,

कुन्द्+इन्दु+स्वच्छ+मन्दस्मित+मधुर+मुख+अम्भोरुहाम्
सुन्दराङ्गीम्, मुरभिद्+उरो+मन्दिराम् अशेषैः अपि वन्द्याम्
ताम् इन्दिराम् वन्दे ।

vāgbhūgauryādibhedairviduriha munayo yām

yadīyaiśca puṁsām

kāruṇyārdraiḥ kaṭākṣaiḥ sakṛdapi patitaiḥ saṁpadaḥ

syuḥ samagrāḥ ।

kundendusvacchamandasmitamadhuramukhāmbhoru

hām sundarāṅgīm

vande vandyāmaseṣairapi

murabhiduromandirāmindirām tām ॥ 8 ॥

anvayaḥ: yām iha munayaḥ

vāg+bhū+gaurī+ādi+bhedaiḥ viduḥ, yadīyaiḥ sakṛdapi

patitaiḥ kāruṇyārdraiḥ kaṭākṣaiḥ puṁsām samagrāḥ

saṁpadaḥ syuḥ ca,

kund+indu+svaccha+mandasmita+madhura+mukha+

ambhoruhām sundarāṅgīm, murabhid+uro+mandirām

aśeṣaiḥ api vandyām tām indirām vande ।

I bow to Indira (Lakṣmī), the beautiful-limbed, who is known by the sages as Vāgdevī, Bhūdevī, Gaurī etc, who is to be revered by everyone, who has the chest

of the slayer of Mura as her abode, and whose lotus-like face is made pleasant by her smile as white as the moon and Kunda flower. When her glances which are moist with compassion are cast on persons even once, they bring all the wealth.

Notes: Śaṅkarācārya quite clearly perceives Lakṣmī, Bhūdevī, Gaurī, Sarasvatī as different facets of the same Mother Goddess. The idea of Lakṣmī's glances bestowing riches is amplified by Vedāntadeśika in his śrīstuti, “यस्यां यस्यां दिशि विहरते देवि दृष्टिस्त्वदीया तस्यां तस्यामहमहमिकां तन्वते संपदोघाः” “yasyām yasyām diśi viharate devi dṛṣṭistvadiyā tasyām tasyāmamahamamikām tanvate sampadoghāḥ “ Oh Goddess, In whichever direction your glances are cast, in that direction torrents of wealth accumulate”.

या सूते सत्त्वजालं सकलमपि सदा सन्निधानेन पुंसः
धत्ते या तत्त्वयोगाच्चरमचरमिदं भूतये भूतजातम् ।
धात्रीं स्थात्रीं जनित्रीं प्रकृतिमविकृतिं विश्वशक्तिं विधात्रीम्
विष्णोर्विश्वात्मनस्तां विपुलगुणमयीं प्राणनाथां प्रणौमि ॥ ९ ॥
अन्वयः: या पुंसः सन्निधानेन सकलम् अपि सत्त्वजालम् सदा
सूते, या तत्त्वयोगात् इदम् चरम् अचरम् भूतजातम् भूतये धत्ते,
ताम् जनित्रीम् धात्रीम् स्थात्रीम् प्रकृतिम् अविकृतिम्

विश्वशक्तिम् विधात्रीम् विपुलगुणमयीम् विश्वात्मनः विष्णोः
प्राणनाथाम् प्रणौमि ।

yā sūte sattvajālam sakalamapi sadā sannidhānena
pumṣaḥ

dhatte yā tattvayogāccaramacaramidaṃ bhūtaye
bhūtajātam ।

dhātrīm sthātrīm janitrīm prakṛtimavikṛtim viśvaśaktim
vidhātrīm

viṣṇorviśvātmanastām vipulaguṇamayīm prāṇanāthām
praṇaumi ॥ 9 ॥

anvayaḥ: yā pumṣaḥ sannidhānena sakalam api
sattvajālam sadā sūte, yā tattvayogāt idam caram
acaram bhūtajātam bhūtaye dhatte, tām janitrīm
dhātrīm sthātrīm prakṛtim avikṛtim viśvaśaktim
vidhātrīm vipulaguṇamayīm viśvātmanaḥ viṣṇoḥ
prāṇanāthām praṇaumi ।

She forever gives birth to all the sat (living and the non-living) due to the presence of puruṣa (Nārāyaṇa). As a consequence of the union with Him (Nārāyaṇa), she holds all this moveable and the immoveable beings for (their) prosperity. She is the creator, the nurse and the supporter; she is the nature, the

unchanging, the energy of the universe, the bestower. I bow to her of abundant qualities who is the beloved of Viṣṇu, the life-force of the universe.

Notes: Lakṣmī is prakṛti and Nārāyaṇa is puruṣa.

prakṛti and puruṣa together cause and sustain the universe and all it contains. The oft-quoted verse of gītā could be recalled, “मम योनिर्महद्ब्रह्म तस्मिन् गर्भं दधाम्यहम्। संभवः सर्वभूतानां ततो भवति भारत ॥” “mama yonirmahadbrahma tasmin garbhaM dadhāmyaham | sambhavaH sarvabhUtānām tato bhavati bhārata ||”

Now the sage meditates on the particles of dust under the feet of Viṣṇu:

येभ्योऽसूयद्भिरुच्चैः सपदि पदमुरु त्यज्यते दैत्यवर्गैः
येभ्यो धर्तुं च मूर्ध्ना स्पृहयति सततं सर्वगीर्वाणवर्गः ।
नित्यं निर्मूलयेयुर्निचिततरममी भक्तिनिघ्नात्मनां नः
पद्माक्षस्याङ्घ्रिपद्मद्वयतलनिलयाः पांसवः पापपङ्कम् ॥ १०
॥

अन्वयः. येभ्यः असूयद्भिः दैत्यवर्गैः उच्चैः उरु पदम् सपदि त्यज्यते, येभ्यः सर्वगीर्वाणवर्गः मूर्ध्ना धर्तुम् सततम् स्पृहयति च, अमी पद्माक्षस्य अङ्घ्रि-पद्म-द्वय-तल-निलयाः पांसवः भक्तिनिघ्नात्मनाम् नः पापपङ्कम् नित्यम् निचिततरम् निर्मूलयेयुः ।

yebhyo'sūyadbhiruccaiḥ sapadi padamuru tyajyate
 daityavargaiḥ
 yebhyo dhartum ca mūrdhnā spr̥hayati satatam
 sarvagīrvāṇavargah ।
 nityam nirmūlayeyurnicitataramamī
 bhaktinighnātmanām naḥ
 padmākṣasyāṅghripadmadvayatalanilayāḥ pāṃsavaḥ
 pāpapaṅkam ॥ 10 ॥
 anvayaḥ: yebhyaḥ asūyadbhiḥ daityavargaiḥ uccaiḥ
 uru padam sapadi tyajyate, yebhyaḥ
 sarvagīrvāṇavargah mūrdhnā dhartum satatam
 spr̥hayati ca, amī padmākṣasya
 āṅghri-padma-dvaya-tala-nilayāḥ pāṃsavaḥ
 bhaktinighnātmanām naḥ pāpapaṅkam nityam
 nicitataram nirmūlayeyuh ।

May the dust particles present under the lotus-like feet of Viṣṇu, the lotus-eyed thoroughly and continuously remove the slough of sin of ours who are subservient to him through devotion. The daityas jealous of (the power of) those dust particles quickly leave the exalted and wide place (of the sacred dust) while all the devas all the time desire to carry them on their head.

Notes: Daityas represent those who are evil in their behaviuor while devas represent the good and the devoted. The commentator raises a doubt how there could be dust particles under the Lord's feet and answers that they are the pollen of flowers worn by the devas on their crowns. That mud is a good remover of slough is of course an observed fact.

Now the prayer is directed to the lines under the feet of Viṣṇu:

रेखा लेखादिवन्द्याश्चरणतलगताश्चक्रमत्स्यादिरूपाः
स्निग्धाः सूक्ष्माः सुजाता मृदुललिततरक्षौमसूत्रायमाणाः ।
दद्युर्नो मङ्गलानि भ्रमरभरजुषा कोमलेनाब्धिजायाः
कम्पेणामेड्यमानाः किसलयमृदुना पाणिना चक्रपाणेः ॥ ११ ॥

अन्वयः: अब्धिजायाः भ्रमरभरजुषा कोमलेन कम्पेण
किसलयमृदुना पाणिना आमेड्यमानाः, चक्रपाणेः चरणतलगताः
चक्रमत्स्यादिरूपाः स्निग्धाः सूक्ष्माः सुजाताः
मृदुललिततरक्षौमसूत्रायमाणाः रेखाः नः मङ्गलानि दद्युः ।

rekhā

lekhādivandyāścaraṇatalagatāścakramatsyādirūpāḥ

snigdhāḥ sūkṣmāḥ sujātā

mṛdulalitatarakṣaumasūtrāyamāṇāḥ ।

dadyurno maṅgalāni bhramarabharajuṣā

komalenābdhijāyāḥ

kamreṇāmreḍyamānāḥ kisalayamṛdunā pāṇinā

cakrapāṇeḥ ॥ 11 ॥

anvayaḥ: abdhijāyāḥ bhramarabharajuṣā komalena

kamreṇa kisalayamṛdunā pāṇinā āmreḍyamānāḥ,

cakrapāṇeḥ caraṇatalagatāḥ cakramatsyādirūpāḥ

snigdhāḥ sūkṣmāḥ sujātāḥ

mṛdulalitatarakṣaumasūtrāyamānāḥ rekhāḥ naḥ

maṅgalāni dadyuḥ ।

May the fine soft and well formed lines under the feet of Cakrapāṇi, which are in the shapes of wheel, fish etc. and which look like soft and graceful silk threads and which are being repeatedly massaged by Lakṣmī's lovely hand which is soft as sprout and is accompanied by swarms of bees, bestow on us all that are auspicious.

Notes: As the hands of Lakṣmī are fragrant, red and soft as tender sprout, bees crowd around them thinking that they are indeed tender sprouts!

आम्रेड्यमान (āmreḍyamāna) has to be contextually interpreted as repeated touching or massaging,

although lexicon-meaning of आम्रेडन(āmreḍana) is “ a repeated word”.

Śaṅkarācārya now worships the feet of Viṣṇu, when he straddled the universe as Vāmana, the dwarf in vāmanāvatāra:

यस्मादाक्रामतो द्यां गरुडमणिशिलाकेतुदण्डायमानात्
 आश्च्योतन्ती बभासे सुरसरिदमला वैजयन्तीव कान्ता ।
 भूमिष्ठो यस्तथान्यो भुवनगृहबृहत्स्तम्भशोभां दधौ नः
 पातामेतौ पयोजोदरललिततलौ पङ्कजाक्षस्य पादौ ॥ १२ ॥
 अन्वयः: द्याम् आक्रामतः गरुडमणिशिलाकेतुदण्डायमानात्
 यस्मात् आश्च्योतन्ती अमला सुरसरित् कान्ता वैजयन्ती इव
 बभासे, तथा भूमिष्ठः यः अन्यः भुवनगृहबृहत्स्थंभशोभाम् दधौ,
 एतौ पयोजोदरललिततलौ पङ्कजाक्षस्य पादौ नः पाताम् ।

yasmādākrāmato dyām

garuḍamaṇiśilāketudaṇḍāyamānāt

āścyotantī babhāse surasaridamalā vaijayantīva

kāntā ।

bhūmiṣṭho yastathānyo

bhuvanagr̥habṛhatstambhaśobhām dadhau naḥ

pātāmetau payojodaralalitatalau paṅkajākṣasya pādaḥ

॥ 12 ॥

anvayaḥ: dyām ākrāmataḥ
 garuḍamaṇiśilāketudaṇḍāyamānāt yasmāt āścyotantī
 amalā surasarit kāntā vaijayantī iva babhāse, tathā
 bhūmiṣṭhaḥ yaḥ anyah
 bhuvanagrhabṛhatsthambhaśobhām dadhau, etau
 payojodaralalitatalau paṅkajākṣasya pādaḥ naḥ pātām
 ।

May the feet of Viṣṇu, the lotus-eyed which are as soft as the inside of the lotus protect us. (During Vāmana incarnation) when one of the feet was straddling the skies looking like a giant flag-staff made of emerald, the pure Gaṅgā, the river of Gods, flowing from it looked like the flag. The other foot placed on the ground looked like a giant pillar of the house-like earth.

Notes: In this verse the sage visualizes the scene when Vāmana occupied the skies with one foot while his other foot was firmly placed on the earth.

The sage continues his contemplation of Vāmana avatāra in this verse.

आक्रामद्भ्यां त्रिलोकीमसुरसुरपती तत्क्षणादेव नीतौ
 याभ्यां वैरोचनीन्द्रौ युगपदपि विपत्संपदोरेकधाम ।

ताभ्याम् ताम्रोदराभ्यां मुहुरहमजितस्याञ्जिताभ्यामुभाभ्याम्
 प्राज्यैश्वर्यप्रदाभ्यां प्रणतिमुपगतः पादपङ्केरुहाभ्याम् ॥ १३ ॥
 अन्वयः: त्रिलोकीम् आक्रामद्भ्याम् याभ्याम् असुरसुरपती
 वैरोचनीन्द्रौ तत्क्षणात् एव युगपत् अपि विपत्संपदोः एकधाम
 नीतौ, ताभ्याम् प्राज्यैश्वर्यप्रदाभ्याम् अञ्जिताभ्याम् उभाभ्याम्
 अजितस्य पादपङ्केरुहाभ्याम् अहम् मुहुः प्रणतिम् उपगतः ।

ākṛāmadbhyāṃ trilokīmasurasurapatī tatkṣaṇādeva
 nītau

yābhyāṃ vairocanīndrau yugapadapi
 vipatsaṃpadorekadhāma ।

tābhyāṃ tāmrodarābhyāṃ
 muhuraḥamajitasyañcitābhyāmubhābhyām
 prājyaisvaryaḥpradābhyāṃ praṇatimupagataḥ
 pādapaṅkeruhābhyām ॥ 13 ॥

anvayaḥ: trilokīm ākrāmadbhyām yābhyām
 asurasurapatī vairocanīndrau tatkṣaṇāt eva yugapat
 api vipatsaṃpadoḥ ekadhāma nītau, tābhyām
 prājyaisvaryaḥpradābhyām añcitābhyām ubhābhyām
 ajitasya pādapaṅkeruhābhyām aham muhuḥ
 praṇatim upagataḥ ।

I repeatedly surrender to the unconquered Viṣṇu's
 graceful two pink-soled lotus-like feet, which bestow

immense affluence and which while straddling the three worlds brought to Vairocani , the king of asuras and to Indra, the king of suras the pinnacle of misfortune and fortune simultaneously and together.

Notes: During vāmana avatāra, Bali the king of asuras suffered utter humiliation and Indra regained his affluence. The commentator explains एकधाम (ekadhāma) as पराकाष्ठा (parā kāṣṭhā), which has been translated as “pinnacle”. In this hymn Viṣṇu is often referred to as Ajita.

Adi Śaṅkara now contemplates on the infinite feet of Virāṭ puruṣa, extolled in Puruṣasūkta.

येभ्यो वर्णश्चतुर्थश्चरमत उदभूदादिसर्गे प्रजानाम्
साहस्री चापि संख्या प्रकटमभिहिता सर्ववेदेषु येषाम् ।
व्याप्ता विश्वंभरा यैरतिवितततनोर्विश्वमूर्तेर्विराजो
विष्णोस्तेभ्यो महद्भ्यः सततमपि नमोऽस्त्वंघ्रिपङ्केरुहेभ्यः ॥

१४ ॥

अन्वयः: आदिसर्गे प्रजानां चतुर्थः वर्णः येभ्यः उदभूत्, अपि च
येषाम् साहस्री संख्या सर्ववेदेषु प्रकटम् अभिहिता,
अतिवितततनोः विश्वमूर्तेः विष्णोः यैः विश्वंभरा व्याप्ता तेभ्यः
महद्भ्यः अंघ्रिपङ्केरुहेभ्यः सततम् अपि नमः अस्तु ।

yebhyo varṇaścaturthaścaramata udabhūdādisarge
 prajānām
 sāhasrī cāpi saṁkhyā prakāṣamabhihitā sarvavedeṣu
 yeṣām ।
 vyāptā viśvam̐bharā
 yairativitatatanorviśvamūrtervirājo
 viṣṇostebhyo mahadbhyaḥ satatamapi
 namo'stvam̐ghripañkeruhebhyaḥ ॥ 14 ॥
 anvayaḥ: ādisarge prajānām̐ caturthaḥ varṇaḥ
 yebhyaḥ udabhūt, api ca yeṣām̐ sāhasrī saṁkhyā
 sarvavedeṣu prakāṣam̐ abhihitā, ativitatatanoḥ
 viśvamūrteḥ viṣṇoḥ yaiḥ viśvam̐bharā vyāptā tebhyaḥ
 mahadbhyaḥ am̐ghripañkeruhebhyaḥ satatam̐ api
 namaḥ astu ।

All the time let there be salutations to Viṣṇu's
 innumerable great lotus-like feet which occupied the
 whole of the earth, while Viṣṇu as Virāṭpuruṣa
 spanned the whole universe. All the Vedas have
 indeed clearly proclaimed the infinitude of those feet
 and from those feet were born the fourth varṇa of the
 peoples at the time of Primeval Creation.

*Notes: The sage visualizes the virāṭpuruṣa of
 Puruṣasūkta and prays to the infinite feet of that*

Virāṭpuruṣa. "Sahasra" although means one thousand really denotes the innumerable.

विष्णोः पादद्वयाग्रे विमलनखमणिभ्राजिता राजते या
राजीवस्येव रम्या हिमजलकणिकालंकृताग्रा दलाली ।
अस्माकं विस्मयार्हाण्यखिलजनमनःप्रार्थनीयानि सेयम्
दद्यादाद्यानवद्या ततिरतिरुचिरा मङ्गलान्यङ्गुलीनाम् ॥ १५

॥

अन्वयः: विष्णोः पादद्वयाग्रे विमलनखमणिभ्राजिता, या
राजीवस्य हिमजलकणिकालङ्कृता रम्या दलाली इव राजते, सा
इयम् आद्या अनवद्या अतिरुचिरा अङ्गुलीनाम् ततिः
अस्माकम् अखिलजनमनःप्रार्थनीयानि विस्मायार्हाणि
मङ्गलानि दद्यात् ।

viṣṇoḥ pādadvayāgre vimalanakhamañibhrājitā rājate
yā

rājīvasyeva ramyā himajalakaṇikālaṁkṛtāgrā dalālī ।

asmākaṁ

vismayārhanīyakhilajanamaṇiprārthanīyāni seyam

dadyādādyānavadyā tatiratirucirā

maṅgalānyaṅgulīnām ॥ 15 ॥

anvayaḥ: viṣṇoḥ pādadvayāgre

vimalanakhamañibhrājitā, yā rājīvasya

himajalakaṇikālaṁkṛtā ramyā dalālī iva rājate, sā iyam

ādyā anavadyā atirucirā aṅgulīnām tatiḥ asmākam
 akhilajanamanaḥprārthanīyāni vismāyārḥāṇi
 maṅgalāni dadyāt ।

May the faultless pre-eminent enchanting line of toes,
 at the tip of Viṣṇu's feet, give us amazing good luck
 worthy of being prayed for by all. The line of toes
 looks resplendent with the spotless gem-like nails
 resembling a string of lotus petals resplendent with
 dew drops (at their tips).

Now the prayer is directed to the row of toe-nails of
 Viṣṇu:

यस्यां दृष्ट्वामलायां प्रतिकृतिममराः संभवन्त्यानमन्तः
 सेन्द्राः सान्द्रीकृतेर्ष्यास्त्वपरसुरकुलाशंकयातंकवन्तः ।
 सा सद्यः सातिरेकां सकलसुखकरीं संपदं साधयेन्नः
 चञ्चच्चार्वशुचक्रा चरणनलिनयोश्चक्रपाणेर्नखाली ॥ १६ ॥
 अन्वयः: सेन्द्राः अमराः आनमन्तः यस्याम् अमलायाम्
 प्रतिकृतिम् दृष्ट्वा अपरसुरकुलाशंकया सान्द्रीकृतेर्ष्याः संभवन्ति
 सा चञ्चत्-चारु-अंशु-चक्रा चक्रपाणेः चरणनलिनयोः नखाली
 सातिरेकाम् सकलसुखकरीम् सम्पदम् नः साधयेत् ।

yasyāṃ dr̥ṣṭvāmalāyāṃ pratikṛtimamarāḥ
 sambhavantyānamantaḥ

sendrāḥ

sāndrīkṛterṣyāstvaparasurakulāśaṁkayātaṁkavantaḥ।

sā sadyaḥ sātirekāṁ sakalasukhakarīm sampadam

sādhayennaḥ

cañcaccārvaṁśucakrā

caraṇanalinayoścakrapāṇernakhālī ॥ 16 ॥

anvayaḥ: sendrāḥ amarāḥ ānamantaḥ yasyām

amalāyām pratikṛtim dṛṣṭvā aparasurakulāśaṁkayā

sāndrīkṛterṣyāḥ saṁbhavanti sā

cañcat-cāru-aṁśu-cakrā cakrapāṇeḥ caraṇanalinayoḥ

nakhālī sātirekāṁ sakalasukhakarīm sampadam naḥ

sādhayet।

May the row of toe-nails of lotus-like feet of Viṣṇu, the wielder of the disc, provide us the all-transcending wealth which leads to every type of happiness. An expanding wheel of beautiful rays emanates from the row of nails. The devas bending low while prostrating to the Lord look at their own reflection in the spotless row of nails and have an apprehension that it is another group of devas and feel jealous of them.

Notes: Quite clearly the type of wealth that the sage is seeking is salvation which transcends everything else. The row of nails is spotless and has a natural shine in

which the devas who have come to seek audience of Viṣṇu see their own reflection and mistake the reflection to be another real group of devas and they feel jealous of them as they have already been given protection by Viṣṇu! A nice exaggeration indeed!

The sage meditates on the front part of the feet of Viṣṇu:

पादाम्भोजन्मसेवासमवनतसुरव्रातभास्वत्किरीट-
-प्रत्युप्तोच्चावचाश्मप्रवरकरगणैश्चित्रितं यद्विभाति ।
नम्राङ्गानां हरेर्नो हरिदुपलमहाकूर्मसौन्दर्यहारि-
-च्छायं श्रेयःप्रदायि प्रपदयुगमिदं प्रापयेत् पापमन्तम् ॥ १७ ॥

अन्वयः: यत्

पाद-अम्भोजन्म-सेवा-समवनत-सुर-व्रात-भास्वत्-किरीट-प्रत्यु-
प्त-उच्चावच-अश्म-प्रवर-कर-गणैः चित्रितम् विभाति
हरित्-उपल-महाकूर्म-सौन्दर्य-हारि-छायम् श्रेयःप्रदायि हरेः इदम्
प्रपदयुगम् नम्राङ्गानाम् नः पापम् अन्तम् प्रापयेत्।

pādāmbhojanmasevāsamavanatasuravrātabhāsvatkir
īta-

-pratyuptoccāvacāśmapravarakaragaṇaiścitritam
yadvibhāti ।

namrāṅgānām harerno

haridupalamahākūrmasaundaryahāri-

-cchāyaṃ śreyaḥpradāyi prapadayugamidaṃ
prāpayet pāpamantam ॥ 17 ॥

anvayaḥ: yat

pāda-ambhojanma-sevā-samavanata-sura-vrāta-bhāś
vat-kirīṭa-pratyupta-uccāvaca-aśma-pravara-kara-gaṇ
aiḥ citritam vibhāti

harit-upala-mahākūrma-saundarya-hāri-chāyam
śreyaḥpradāyi hareḥ idam prapadayugam
namrāṅgānām naḥ pāpam antam prāpayet।

May Viṣṇu's front part of the feet, which bestows all round well-being, terminate the sins of ours who are bent low before him. His front of the feet, the elegance of which beats that of the shell of a tortoise made of emerald, looks colorful with the myriad hues of the gems on the deva's crowns as they bend low placing their crowned heads at His feet.

Notes: Śaṅkarabhagavatpāda employs an unusually long compound word, which is contrary to his style of simple lilting words. Perhaps he wanted to indicate to his contemporary pundits, that his normal style of simple words was not because of his inability to compose verses with long and complex words and constructs! [There appears to be no suitable word in

common (non-medical) English to denote the front portion of the feet.]

Next Śaṅkara meditates on the elegant legs of Nārāyaṇa:

श्रीमत्यौ चारुवृत्ते करपरिमलनानन्दहृष्टे रमायाः
 सौन्दर्याढ्येन्द्रनीलोपलरचितमहादण्डयोः कान्तिचोरे।
 सूरीन्द्रैः स्तूयमाने सुरकुलसुखदे सूदितारातिसंघे
 जङ्घे नारायणीये मुहुरपि जयतामस्मदंहो हरन्त्यौ ॥ १८ ॥
 अन्वयः: श्रीमत्यौ, चारुवृत्ते,
 सौन्दर्य-आढ्य-इन्द्रनीलोपल-रचित-महादण्डयोः कान्तिचोरे,
 रमायाः कर-परिमलन-आनन्द-हृष्टे, सूरीन्द्रैः स्तूयमाने,
 सुरकुलसुखदे, सूदितारातिसंघे, नारायणीये जङ्घे मुहुः अपि
 अस्मदंहः हरन्त्यौ जयताम्।

śrīmatyau cāruvṛtte karaparimalanānandahr̥ṣṭe
 ramāyāḥ
 saundaryāḍhyendranīlopalaracitamahādaṇḍayoḥ
 kānticore।
 sūrīndraiḥ stūyamāne surakulasukhade
 sūditārātisaṃghe
 jaṅghe nārāyaṇīye muhurapi jayatāmasmadamho
 harantyaau ॥ 18 ॥

anvayaḥ: śrīmatyau, cāruvṛtte,
saundarya-āḍhya-indranīlopala-racita-mahādaṇḍayoḥ
kānticore, ramāyāḥ kara-parimalana-ānanda-hṛṣṭe,
sūrīndraiḥ stūyamāne, surakulasukhade,
sūditārātisaṃghe, nārāyaṇīye jaṅghe muhuḥ api
asmadaṃhaḥ harantyaau jayatām ।

May the well-rounded lustrous legs(shanks) of
Nārāyaṇa, which rob the beauty of elegant staffs
made of sapphire, which experience horripilation as
Lakṣmī gently massages them with her hands, which
destroy the groups of enemies(of devas), which give
happiness to the devas and which are being praised
by the great devotees ever flourish while removing all
our sins.

*Notes: As in earlier verses devas represent the
virtuous while their enemies represent the vicious.*

Now Śaṅkara concentrates on the knees of Viṣṇu:

संयक्साहयं विधातुं सममिव सततं जङ्घयोर्खिन्नयोर्ये
भारीभूतोरुदण्डद्वयभरणकृतोत्तम्भभावं भजेते ।
चितादर्शं निधातुं महितमिव सतां ते समुद्गायमाने
वृत्ताकारे विधत्तां हृदि मुदमजितस्यानिशं जानुनी नः ॥ १९ ॥

अन्वयः: खिन्नयोः जङ्घयोः ये सम्यक् सततम् साहयं समं
 विधातुम् इव भारीभूत-ऊरु-दण्ड-द्वय-भरण-कृत-उत्तंभ-भावम्
 भजेते, सतां महितम् चित्तादर्शं निधातुं इव वृत्ताकारे
 समुद्गायमाने ते अजितस्य जानुनी नः हृदि मुदं विधत्ताम् ।

samyaksāhyam vidhātum samamiva satatam
 jaṅghayorkhinnayorye
 bhārībhūtorudaṇḍadvayabharaṇakṛtuttambhabhāvam
 bhajete ।

cittādarśam nidhātum mahitamiva satām te
 samudgāyamāne
 vṛttākāre vidhattām hṛdi mudamajitasyāniśam jānunī
 naḥ ॥ 19 ॥

anvayaḥ: khinnayoḥ jaṅghayoḥ ye samyak satatam
 sāhyam samam vidhātum iva
 bhārībhūta-ūru-daṇḍa-dvaya-bharaṇa-kṛta-uttambha-b
 hāvam bhajete, satām mahitam cittādarśam nidhātum
 iva vṛttākāre samudgāyamāne te ajitasya jānunī naḥ
 hṛdi mudam vidhattām ।

May the unconquered Viṣṇu's knees which look as
 though they were the round jewel caskets meant for
 keeping the respected mirror of the minds of the
 virtuous bestow happiness in our hearts. The knees

look as if they are stay-beams to continuously support in the right manner, the shanks which are under strain due to the weight of the thighs.

Notes: Here उत्प्रेक्षा (utprekṣā), a well known figure of speech is employed to convey two different images.

Viṣṇu's knee looks like a round jewel-casket for keeping a mirror. The mirror is the polished clean mind of the virtuous. It implies that the minds of the virtuous meditate on Viṣṇu's knees. The knee also looks as if it is a support-beam for the shank which is under strain due to the weight of the thigh!

Now the sage prays to the thighs of Viṣṇu:

देवो भीतिं विधातुः सपदि विदधतौ कैटभाख्यं मधुं चा-
प्यारोप्यारूढगर्वावधिजलधि ययोरादिदैत्यौ जघान ।

वृतावन्योन्यतुल्यौ चतुरमुपचयं बिभ्रतावभ्रनीलौ
ऊरु चारु हरेस्तौ मुदमतिशयिनीं मानसे नो विधत्ताम् ॥ २० ॥

अन्वयः: देवः विधातुः भीतिं विदधतौ आरूढगर्वो आदिदैत्यौ
कैटभाख्यं मधुं अपि च ययोः आरोप्य अधिजलधि सपदि जघान,
वृतावौ अन्योन्यतुल्यौ, चतुरम् उपचयम् बिभ्रतौ, अभ्रनीलौ हरेः तौ
चारु ऊरु नः मानसे अतिशयिनीम् मुदम् विधत्ताम्।

devo bhītiṁ vidhātuḥ sapadi vidadhatau

kaiṭabhākhyam madhum cā-

pyāropyārūḍhagarvāvadhijaladhi yayorādidaityau
jaghāna ।

vṛtāvanyonyatulyau caturamupacayaṃ
bibhratāvabhranīlau

ūrū cārū hareṣtau mudamatiśayinīm mānase no
vidhattām ॥ 20 ॥

anvayaḥ: devaḥ vidhātuḥ bhītiṃ vidadhatau
ārūḍhagarvau ādidaityau kaiṭabhākhyam madhum api
ca yayoḥ āropya adhijaladhi sapadi jaghāna, vṛttau
anyonyatulyau, caturam upacayam bibhratau,
abhranīlau hareḥ tau cārū ūrū naḥ mānase atiśayinīm
mudam vidhattām ।

May Hari's rounded, robust, charming and symmetrical cloud-blue thighs instill bounteous joy in our minds. Viṣṇu instantly killed the first of daityas, haughty Madhu and Kaiṭabha by placing them on those thighs amidst the ocean when they were frightening Brahma.

Notes: The reference is to the Purāṇic story which narrates that the demions, Madhu and Kaiṭabha born from the excretion of Viṣṇu's ears started harassing Brahma and that Viṣṇu killed them by placing them on his thighs. Madhu and Kaiṭabha are strictly not daityas

as daityas are those born of Diti. Commentator explains that here daitya has to be taken as a generic name for rākṣasa's.

The sage meditates on the loins of Viṣṇu:

पीतेन द्योतते यच्चतुरपरिहितेनाम्बरेणात्युदारम्
जातालंकारयोगं जलमिव जलधेर्वाडवाग्निप्रभाभिः ।

एतत्पातित्यदान्नो जघनमतिघनादेनसो माननीयम्
सातत्येनैव चेतोविषयमवतरत्पातु पीतांबरस्य ॥ २१ ॥

अन्वयः: चतुरपरिहितेन पीतेन अम्बरेण जातालंकारयोगम्,
वाडवाग्निप्रभाभिः जलधेः जलमिव, यत् उदारम् द्योतते (तत्)
पीताम्बरस्य माननीयम् जघनम् पातित्यदात् अतिघनात् एनसः
नः एतत् अवतरत् एव चेतोविषयम् सातत्येन पातु।

pītena dyotate yaccaturaparihitenāmbarenātyudāram
jātālaṃkārayogaṃ jalamiva

jaladhervāḍavāgniṣprabhābhiḥ ।

etatpātityadānno jaghanamatighanādenaso

mānanīyam

sātatyenaiva cetoviṣayamavataratpātu pītāṃbarasya

॥ 21 ॥

anvayaḥ: caturaparihitenena pītena ambarenā

jātālaṃkārayogaṃ, vāḍavāgniṣprabhābhiḥ jaladheḥ

jalamiva, yat udāram dyotate (tat) pītāṃbarasya

mānanīyam jaghanam pātityadāt atighanāt enasaḥ
naḥ etat avatarat eva cetoviṣayam sātatyena pātu।

May the revered loins of Viṣṇu of the golden-yellow robe continuously save our minds, even by a mere descent into prayer, from the severe sins that cause us a degraded state. The loins skillfully covered by the (lower) garment look enchanting like the oceanic water made enchanting by the flames of vaḍava fire (submarine fire).

Notes: 1. पातित्य has been translated as “degraded state”. पतितस्य भावः पातित्यम्-> the state one falls to when one cannot adhere to the commands of Do’s and Don’ts given by śruti’s and Smṛti’s. 2. Śaṅkara uses a very significant word अवतरत् (avatarat) qualifying चेतोविषयम् (cetoviṣayam). अवतरत् (avatarat) denotes the process of descending. As the commentator explains, it denotes the mind which has just started to descend into a state of meditation or prayer. A mere attempt to pray or meditate should be enough to clear ones sins!

The salutations are now directed to the girdle of Viṣṇu:
यस्या दाम्ना त्रिधाम्नो जघनकलितया भाजतेऽङ्गं यथाब्धे:

मध्यस्थो मन्दराद्रिर्भुजगपतिमहाभोगसंनद्धमध्यः ।
 काञ्ची सा काञ्चनाभा मणिवरकिरणैरुल्लसद्भिः प्रदीप्ता
 कल्यां कल्याणदात्री मम मतिमनिशं कम्तरूपा करोतु ॥ २२ ॥
 अन्वयः यस्याः जघनकलितया दाम्ना त्रिधाम्नः अङ्गम् यथा
 अब्धेः मध्यस्थः भुजगपति-महाभोग-संनद्ध-मध्यः मन्दराद्रिः
 भ्राजते, सा काञ्चनाभा कम्तरूपा कल्याणदात्री उल्लसद्भिः
 मणिवरकिरणैः प्रदीप्ता काञ्ची मम मतिम् अनिशम् कल्यां
 करोतु।

yasyā dāmnā tridhāmno jaghanakalitayā
 bhrājate'ṅgaṃ yathābdheḥ
 madhyastho
 mandarādrirbhujagapatimahābhogasaṃnaddhamadh
 yaḥ ।
 kāñcī sā kāñcanābhā maṇivarakiraṇairullasadbhiḥ
 pradīptā
 kalyāṃ kalyāṇadātrī mama matimaniśaṃ kamrarūpā
 karotu ॥ 22 ॥
 anvayaḥ: yasyāḥ jaghanakalitayā dāmnā tridhāmnaḥ
 aṅgaṃ yathā abdheḥ madhyasthaḥ
 bhujagapati-mahābhoga-saṃnaddha-madhyah
 mandarādriḥ bhrājate, sā kāñcanābhā kamrarūpā
 kalyāṇadātrī ullasadbhiḥ maṇivarakiraṇaiḥ pradīptā
 kāñcī mama matim aniśaṃ kalyāṃ karotu ।

May Viṣṇu's gold-hued elegant girdle which bestows auspiciousness and which is glowing by the radiating rays of precious gems make my mind clever and agreeable always. The waist of Viṣṇu, of three abodes, with the strings of the girdle tied around the loins looks like the Mandara Mountain in the center of the ocean with the hoods of Vāsuki tied around it.

Notes: The allusion is to the churning of ocean by suras and asuras. Viṣṇu is called "tridhāman", one who has three abodes. The three abodes, as per the commentator, could be construed as a) states of wakefulness, dream and sleep; b) ṛk, yajus, sāma Veda's; c) bhūloka, bhuvarloka and suvarloka; d) the sun, the moon, and fire the three forms of tejas. In passing, the commentator quotes this interesting verse without indicating the source: "न देवा यष्टिमादाय रक्षन्ति पशुपालवत्। यं यं रक्षितुमिच्छन्ति बुद्ध्या संयोजयन्ति तम् ॥" "na devā yaṣṭimādāya rakṣanti paśupālavat। yaṃ yaṃ rakṣitumicchanti buddhyā saṃyojayanti tam ॥" Gods do not provide protection in the manner of a cow-herd with a stick in hand. Whomsoever they want to protect, they endow him with the right reasoning.

Śrī Śaṅkara takes us along to meditate on the navel of Viṣṇu:

उन्नम्रं कम्रमुच्चैरुपचितमुदभूद्यत्र पत्रैर्विचित्रैः
 पूर्वं गीर्वाणपूज्यं कमलजमधुपस्यास्पदं तत्पयोजम् ।
 यस्मिन्नीलाशमनीलैस्तरलरुचिजलैः पूरिते केलिबुद्ध्या
 नालीकाक्षस्य नाभीसरसि वसतुनश्चित्तहंसश्चिराय ॥ २३ ॥
 अन्वयः: उन्नम्रम् कम्ररूपम् विचित्रैः पत्रैः उपचितम् यत्र पूर्वम्
 कमलजमधुपस्य आस्पदम् तत् गीर्वाणपूज्यम् पयोजम् उदभूत्,
 यस्मिन् नीलाशमनीलैः तरलरुचिजलैः पूरिते, (तस्मिन्)
 नालीकाक्षस्य नाभीसरसि नः चित्तहंसः चिराय वसतु।

unnamram kamramuccairupacitamudabhūdyatra
 patrairvicitraiḥ
 pūrvam gīrvāṇapūjyam kamalajamadhupasyāspadam
 tatpayojam ।
 yasminnīlāśmanīlaistaralarucijalaiḥ pūrite kelibuddhyā
 nālīkākṣasya nābhīsarasi vasatunaścittahaṃsaścirāya
 ॥ 23 ॥

anvayaḥ: unnamram kamrarūpam vicitraiḥ patraiḥ
 upacitam yatra pūrvam kamalajamadhupasya
 āspadam tat gīrvāṇapūjyam payojam udabhūt, yasmin
 nīlāśmanīlaiḥ taralarucijalaiḥ pūrite, (tasmin)
 nālīkākṣasya nābhīsarasi naḥ cittahaṃsaḥ cirāya
 vasatu।

May the swan-like mind of ours live eternally in the lotus-eyed Viṣṇu's lake-like navel filled with the emerald-blue water-like tremulous lustre. Long back, in that lake-like navel, the lofty beautiful lotus grew which was revered by devas and which became the seat of bee-like Brahma.

Notes: Śaṅkara uses a fine metaphor(रूपक) to describe the navel of Viṣṇu. The navel is a lake, with lustrous blue water, in which a lotus grew which became an abode for a bee called Brahma! Our mind is a swan which should eternally dwell in that lake.

Now the salutations are to the actual lotus coming out of the navel of Viṣṇu:

पातालं यस्य नालं वलयमपि दिशां पत्रपङ्क्तीर्नगेन्द्रान्
विद्वांसः केसरालीर्विदुरिह विपुलां कर्णिकां स्वर्णशैलम् ।

भूयात्गायत्स्वयंभूमधुकरभवनं भूमयं कामदं नो
नालीकं नाभिपद्माकरभवमुरु तन्नागशय्यस्य शौरैः ॥ २४ ॥

अन्वयः: विद्वांसः इह यस्य नालम् पातालम्, दिशाम् वलयम्
पत्रपङ्क्तीः, नगेन्द्रान् केसरालीः, स्वर्णशैलम् विपुलाम्

कर्णिकाम् विदुः, नागशय्यस्य शौरैः तत् नाभिपद्माकरभवम्
गायत्स्वयंभूमधुकरभवनं भूमयम् उरु नालीकम् नः कामदम्

भूयात्।

pātālaṃ yasya nālaṃ valayamapi diśāṃ
 patrapaṅktīrnagendrān
 vidvāṃsaḥ kesarālīrviduriha vipulāṃ karṇikāṃ
 svarṇaśailam ।

bhūyāt-gāyatsvayaṃbhūmadhukarabhavanam
 bhūmayam kāmadaṃ no
 nālīkaṃ nābhipadmākarabhavamuru
 tannāgaśayyasya śaureḥ ॥ 24 ॥

anvayaḥ: vidvāṃsaḥ iha yasya nālam pātālam, diśām
 valayam patrapaṅktīḥ, nagendrān kesarālīḥ,
 svarṇaśailam vipulām karṇikām viduḥ, nāgaśayyasya
 śaureḥ tat nābhipadmākarabhavam
 gāyatsvayaṃbhūmadhukarabhavanam bhūmayam
 uru nālīkam naḥ kāmadaṃ bhūyāt ।

May the lotus, in which is seated Brahma singing
 (praises of the Lord) like a humming bee, and which is
 growing out of the lake-like navel of Śauri, who has a
 serpent as his bed, be the fulfiller of all our wishes.
 The learned consider the netherworlds as the stalk of
 that earthly lotus, the directions as its petals, the great
 mountains as its filament-rows and the mountain
 Meru as its pericarp.

Notes: The commentator points out that calling Viṣṇu as Śauri, which is essentially an epithet of Kṛṣṇa [belonging to Śūra dynasty], clearly brings out that Kṛṣṇa is a complete avatāra of Viṣṇu.

[pericarp- A botanical word- vessel containing seed formed from wall of ripened ovary-The translator humbly leaves it at that!]

Now in the next two verses, the salutations are to the abdominal part of Viṣṇu's form.

आदौ कल्पस्य यस्मात्प्रभवति विततं विश्वमेतद्विकल्पैः
कल्पान्ते यस्य चान्तः प्रविशति सकलं स्थावरं जङ्गमं च ।
अत्यन्ताचिन्त्यमूर्तेश्चिरतरमजितस्यान्तरिक्षस्वरूपे
तस्मिन्नस्माकमन्तःकरणमतिमुदा क्रीडतात् क्रोडभागे ॥ २५ ॥

अन्वयः: कल्पस्य आदौ एतत् विततम् विश्वम् विकल्पैः यस्मात्
प्रभवति, कल्पान्ते सकलम् स्थावरम् जङ्गमम् च यस्य अन्तः
च प्रविशति, अत्यन्ताचिन्त्यमूर्तः अजितस्य तस्मिन्
अन्तरिक्षस्वरूपे क्रोडभागे अस्माकम् अन्तःकरणम् अतिमुदा
चिरतरम् क्रीडतात्।

ādau kalpasya yasmātprabhavati vitataṃ

viśvametadvikalpaiḥ

kalpānte yasya cāntaḥ praviśati sakalaṃ sthāvaraṃ
jaṅgamaṃ ca ।

atyantācintyamūrteścirataramajitasyāntarikṣasvarūpe
tasminnasmākamantaḥkaraṇamatimudā krīḍatāt
kroḍabhāge ॥ 25 ॥

anvayaḥ: kalpasya ādau etat vitatam viśvam vikalpaiḥ
yasmāt prabhavati, kalpānte sakalam sthāvaram
jaṅgamam ca yasya antaḥ ca praviśati,
atyantācintyamūrteḥ ajitasya tasmin antarikṣasvarūpe
kroḍabhāge asmākam antaḥkaraṇam atimudā
cirataram krīḍatāt।

May our mind joyously play for long in the abdominal part, which manifests itself as the sky, of Viṣṇu, the unconquered, whose form is extremely beyond imagination. All this expanded universe came into being from that abdomen at the beginning of the kalpa(period of four yugas) and all the immovable and the movable enter into that abdomen at the end of the kalpa.

Notes: As per dictionary, क्रोड (kroḍa) means the chest, the portion between the shoulders.

Commentator has interpreted it as the abdominal portion contextually.

कान्त्यंभः पूरपूर्णं लसदसितवलीभङ्गभास्वतरङ्गे

गम्भीराकारनाभीचतुरतरमहावर्तशोभिन्द्युदारे ।
 क्रीडत्वानद्धहेमोदरनहनमहावाडवाग्निप्रभाद्ये
 कामं दामोदरीयोदरसलिलनिधौ चित्तमत्स्यश्चिरं नः ॥ २६ ॥
 अन्वयः: कान्ति-अम्भः-पूर-पूर्ण
 लसत्-असित-वली-भङ्ग-भास्वत्-तरङ्गे
 गंभीर-आकार-नाभी-चतुरतर-महावर्त-शोभिनि उदारे
 आनद्ध-हेम-उदर-नहन-महा-वाडवाग्नि-प्रभा-आद्ये
 दामोदरीय-उदर-सलिलनिधौ नः चित्तमत्स्यः चिरं क्रीडतु।

kāntyambhaḥpūrapūrṇe
 lasadasitavalībhaṅgabhāsvattaraṅge
 gambhīrākāranābhīcaturataramahāvartaśobhinyudāre
 ।
 krīḍatvānaddhahemodaranahanamahāvāḍavāgniprab
 hāḍhye
 kāmam dāmodarīyodarasalilanidhau
 cittamatsyaściraṁ naḥ ॥ 26 ॥
 anvayaḥ: kānti-ambhaḥ-pūra-pūrṇe
 lasat-asita-valī-bhaṅga-bhāsvat-taraṅge
 gaṁbhīra-ākāra-nābhī-caturatara-mahāvarta-śobhini
 udāre
 ānaddha-hema-udara-nahana-mahā-vāḍavāgni-prabh
 ā-āḍhye dāmodarīya-udara-salilanidhau naḥ
 cittamatsyaḥ ciraṁ krīḍatu ।

May our fish-like mind play for long in the ocean-like abdomen of Damodara. The lustre of Viṣṇu is the water; The abdominal folds are the dark waves; The deep navel is the whirlpool; the lustre of the golden girdle around the waist of Damodara is the sub-oceanic fire, vaḍavāgni.

Notes: The commentator elucidates: "The import of the sage is that just as a fish cannot exist out of water, may our minds reach a stage when they cannot live away from meditating on the form of Viṣṇu." The metaphor is complete in all respects as a one to one correspondence has been beautifully brought out.

Śrī Śaṅkara's attention travels up the navel of Viṣṇu along the line of hair on the abdomen.

नाभीनालीकमूलादधिकपरिमलोन्मोहितानामलीनाम्
माला नीलेव यान्ती स्फुरति रुचिमती वक्त्रपद्मोन्मुखी या ।
रम्या सा रोमराजिर्महिरुचिकरी मध्यभागस्य विष्णोः
चित्तस्था मा विरंसीच्चिरतरमुचितां साधयन्ती श्रियं नः ॥ २७ ॥
अन्वयः: या अधिकपरिमलोन्मोहितानाम् अलीनाम्
नाभीनालीकमूलात् वक्त्रपद्मोन्मुखी यान्ती रुचिमती नीला
माला इव स्फुरति, सा महिरुचिकरी रम्या विष्णोः

मध्यभागस्य रोमराजिः नः चित्तस्था चिरतरम् उचिताम् श्रियम्
साधयन्ती मा विरंसीत्।

nābhīnālīkamūlādhikaparimalonmohitānāmālīnām
mālā nīleva yāntī sphurati rucimatī
vaktrapadmonmukhī yā ।

ramyā sā romarājirmahitarucikarī madhyabhāgasya
viṣṇoḥ

cittasthā mā viramśīcciratarāmucitām sādhayantī
śriyam naḥ ॥ 27 ॥

anvayaḥ: yā adhikaparimalonmohitānām alīnām
nābhīnālīkamūlāt vaktrapadmonmukhī yāntī rucimatī
nīlā mālā iva sphurati, sā mahitarucikarī ramyā viṣṇoḥ
madhyabhāgasya romarājīḥ naḥ cittasthā ciratarām
ucitām śriyam sādhayantī mā viramśīt।

May the line of hair on Viṣṇu's abdomen residing in our minds always continue to bestow us deserved riches. The line of hair, the beauty of which is relished by the revered, looks like a lustrous string of blue bumble-bees traveling from the bottom of lotus-like navel towards the lotus-like face captivated by the strong fragrance (of the face).

Notes: Describing the streak of hair on the abdomen above the navel is not uncommon in Sanskrit

literature. To cite an example, Kalidāsa who most probably preceded Śaṅkara, indulges in such description in Kumārasambhavam.

The sage beholds the soothing chest of Viṣṇu:

संस्तीर्णं कौस्तुभांशुप्रसरकिसलयैर्मुग्धमुक्ताफलाढ्यम्
श्रीवासोल्लासि फुल्लप्रतिनववनमालाङ्कि राजद्भुजान्तम् ।

वक्षः श्रीवत्सकान्तं मधुकरनिकरश्यामलं शार्ङ्गपाणेः

संसाराध्वश्रमार्तेरुपवनमिव यत्सेवितं तत्प्रपद्ये ॥ २८ ॥

अन्वयः: कौस्तुभांशुप्रसरकिसलयैः संस्तीर्णम्

मुग्धमुक्ताफलाढ्यम् श्रीवासोल्लासि

फुल्ल-प्रतिनव-वनमाला-अङ्कि राजद्भुजान्तम्

मधुकरनिकरश्यामलम् श्रीवत्सकान्तम् शार्ङ्गपाणेः वक्षः, यत्

संसाराध्वश्रमार्तेः उपवनमिव सेवितम्, तत् प्रपद्ये।

samstīrṇam

kaustubhāṃśuprasarakisalayairmugdhamuktāphalāḍh
yam

śrīvāsollāsi phullapratinavavanamālāṅki

rājadbhujāntam ।

vakṣaḥ śrīvatsakāntam madhukaranikaraśyāmalam

śārṅgapāṇeh

samsārādhvaśramārtairupavanamiva yatsevitam

tatprapadye ॥ 28 ॥

anvayaḥ: kaustubhāṃśuprasarakisalayaḥ saṁstīṇam
 mugdhamuktāphalāḍhyam śrīvāsollāsi
 phulla-pratinava-vanamālā-aṅki rājatbhujāntam
 madhukaranikaraśyāmalam śrīvatsakāntam
 śāṅgapāṇeḥ vakṣaḥ, yat saṁsārādhvaśramārtaiḥ
 upavanamiva sevitam, tat prapadye ।

I surrender to the Śāṅgapāṇi (Viṣṇu)'s chest which
 acts as a garden- resort to those who are weary of the
 journey of samsāra. The radiating rays of Kaustubha
 gem are like new shoots; It is having an abundance of
 pearls(muktāphala) like custard apples(muktāphala);
 The presence of Lakṣmī (Śrīvāsa) is like the
 splendour of lotus(Śrīvāsa); It is marked by the
 blossoms of ever-fresh garland of
 forest-flowers(vanamālā); glittering ends of
 shoulder(bhujānta) are like Bhūrja trees; It is having
 the hue of swarm of bumble-bees; It is embellished by
 the Śrīvatsa mark(Śrīvṛkṣa=Aśvattha tree).

*Notes: The beauty of this verse can hardly be brought
 out in English as the similarity brought out between a
 garden and the chest of Viṣṇu is dependant on the
 particular choice of words which convey two
 meanings. It is a case of upamā alaṅkāra fortified by*

śleṣa (pun). Just as a weary traveler rests in a garden, full of blossoms and new shoots a virakta weary of samsāra takes refuge in the chest of Viṣṇu. The commentator interprets Śrīvatsa as Śrīvṛkṣa.

Śaṅkara hails the grandeur of Śrīvatsa mark on Viṣṇu's chest:

कान्तं वक्षो नितान्तं विदधदिव गलं कालिमा कालशत्रोः
 इन्दोर्बिम्बं यथाङ्को मधुप इव तरोर्मञ्जरीं राजते यः ।
 श्रीमान्नित्यं विधेयादविरलमिलितः कौस्तुभश्रीप्रतानैः
 श्रीवत्सः श्रीपतेः स श्रिय इव दयितो वत्स उच्चैःश्रियं नः ॥ २९ ॥
 अन्वयः: कालशत्रोः गलं कालिमा इव, इन्दोः बिम्बम् अङ्कः
 यथा, तरोः मञ्जरीम् मधुप इव, यः वक्षः नितान्तम् कान्तम्
 विदधत्, कौस्तुभश्रीप्रतानैः अविरलमिलितः, श्रियः वत्स इव
 दयितः, सः श्रीमान् श्रीपतेः श्रीवत्सः नः उच्चैः श्रियम् नित्यम्
 विधेयात्।

kāntaṃ vakṣo nitāntaṃ vidadhādīva galaṃ kālimā
 kālaśatroḥ
 indorbimbaṃ yathāṅko madhupa iva tarormañjarīm
 rājate yaḥ ।
 śrīmānnityaṃ vidheyādaviralamilitaḥ
 kaustubhaśrīpratānaiḥ

śrīvatsaḥ śrīpateḥ sa śriya iva dayito vatsa
uccaiḥśriyaṃ naḥ ॥ 29 ॥

anvayaḥ: kālaśatroḥ galaṃ kālīmā iva, indoḥ bimbam
aṅkaḥ yathā, taroḥ mañjarīm madhupa iva, yaḥ vakṣaḥ
nitāntam kāntam vidadhat, kaustubhaśrīpratānaiḥ
aviralamilitaḥ, śriyaḥ vatsa iva dayitaḥ, saḥ śrīmān
śrīpateḥ śrīvatsaḥ naḥ uccaiḥ śriyam nityam vidheyāt ।

May the lustrous Śrīvatsa mark of Śrīpati, which is dear to Lakṣmī like a child and which is densely mixed with the radiating lustre of Kaustubha gem, bestow upon us the highest of riches. The Śrīvatsa mark heightens the brilliance of Viṣṇu's chest like the blackness on the neck of Śiva, like the mark on the moon and like a bumble-bee on the sprout of a tree.

Notes: Śrīvatsa is a swirl of hair on the right side of the chest of Viṣṇu. Śaṅkara explains the origin of the name by saying that it is dear to Śrī(Lakṣmī) like a child. Kaustubha is a gem which came up from the ocean of milk when it was being churned by devas and daityas and which became an ornament to adorn Viṣṇu's chest. The highest of riches which the sage prays for is clearly salvation.

Now Śaṅkara's attention is drawn towards the brilliant Kaustubha gem.

संभूयाम्भोधिमध्यात्सपदि सहजया यः श्रिया संनिधते
नीले नारायणोरःस्थलगगनतले हारतारोपसेव्ये ।

आशाः सर्वाः प्रकाशा विदधदपिदधच्चात्मभासान्यतेजां-
स्याश्चर्यस्याकरो नो द्युमणिरिव मणिः कौस्तुभः सोऽस्तु भूत्यै
॥ ३० ॥

अन्वयः: अम्भोधिमध्यात् सपदि संभूय नीले हारतारोपसेव्ये
नारायणोरस्थलगगनतले सहजया श्रिया सन्निधते, सर्वाः आशाः
प्रकाशाः विदधत्, आत्मभासा अन्यतेजान् च अपिदधत्,
आश्चर्यस्य आकरः सः कौस्तुभमणिः द्युमणिः इव नः भूत्यै
अस्तु।

saṁbhūyāmbhodhimadhyātsapadi sahajayā yaḥ śriyā
saṁnidhatte

nīle nārāyaṇoraḥsthalagaganatale hāratāropasevye ।
āśāḥ sarvāḥ prakāśā

vidadhadapidadhaccātmabhāsānyatejām-
syāścaryasyākaro no dyumaṇiriva maṇiḥ kaustubhaḥ
so'stu bhūtyai ॥ 30 ॥

anvayaḥ: ambhodhimadhyāt sapadi saṁbhūya nīle
hāratāropasevye nārāyaṇorasthalagaganatale
sahajayā śriyā sannidhatte, sarvāḥ āśāḥ prakāśāḥ
vidadhat, ātmabhāsā anyatejān ca apidadhat,

āścaryasya ākaraḥ saḥ kaustubhamāṇiḥ dyumāṇiḥ iva
naḥ bhūtyai astu ।

May the awe-inspiring Kaustubha gem which adorns the chest of Viṣṇu along with Lakṣmī and which illuminates all the directions, bring us prosperity like the sun does. Nārāyaṇa's chest is blue like the sky. There are garlands on the chest like stars in the sky. Kaustubha gem is along with Śrī(Lakṣmī), who was saḥajā,(sister), [both having been born in the ocean of milk] like the sun which has a Śrī(brilliance) which is saḥajā(all its own). Kautubha gem's brilliance masks other lustres [the garlands] like the sun's masks that of stars.

Notes: Śaṅkara cleverly uses again pun at places to bring out similarity between Kaustubha gem and the sun. As the commentator has brought out, there is a clear suggestion to the birth of an outstanding luminary, an avatāra-puruṣa, in this saṃsāra-sāgara who offers hopes to all.

Śaṅkara prays to Jayantī, the garland worn by Viṣṇu:
The garland is supposed to represent the five
elements: pañcabhūtas.

या वायावानुकूल्यात्सरति मणिरुचा भासमानासमाना
साकं साकम्पमंसे वसति विदधती वासुभद्रं सुभद्रम् ।
साऽरं सारङ्गसंघैर्मुखरितकुसुमा मेचकान्ता च कान्ता
माला मालालितास्मान्न विरमतु सुखैर्योजयन्ती जयन्ती ॥ ३१

॥

अन्वयः: वायौ आनुकूल्यात् सरति, या मणिरुचा साकम्
अ-समाना भासमाना, (या) वासुभद्रम् सुभद्रम् विदधती
साकम्पम् अम्से वसति, सा सारङ्गसंघैः मुखरितकुसुमा
मेचक-अन्ता कान्ता मा-लालिता जयन्ती माला अस्मान् सुखैः
अरम् योजयन्ती न विरमतु।

yā vāyāvānukūlyātsarati maṇirucā

bhāsamānāsamānā

sākaṃ sākampamaṃse vasati vidadhatī vāsubhadraṃ
subhadraṃ ।

sā'raṃ sāraṅgasamghairmukharitakusumā mecakāntā
ca kāntā

mālā mālālitāsmānna viramatu sukhairyojayantī
jayantī ॥ 31 ॥

anvayaḥ: vāyau ānukūlyāt sarati, yā maṇirucā sākaṃ
a-samānā bhāsamānā, (yā) vāsubhadraṃ subhadraṃ

vidadhatī sākampam amse vasati, sā
 sāraṅgasamṅghaiḥ mukharitakusumā mecaka-antā
 kāntā mā-lālitā jayantī mālā asmān sukhaiḥ aram
 yojayantī na viramatu ।

May the garland Jayantī, tended dearly by Lakṣmī,
 never cease to quickly unite us with happiness. While
 the wind blows comfortably, the garland shining
 incomparably by the brilliance of the gem, rests on the
 shoulders of Viṣṇu gently vibrating. The garland
 looking beautiful with dark blue tips (of flowers) and
 humming swarms of bees around the flowers keeps
 Viṣṇu happy.

*Notes: The most striking feature of this verse as one
 recites it is the repetition of groups of letters endowing
 it with a unique sonorous quality. At the beginning and
 end of each pāda(quarter of a verse) we can see this
 repetition. वावा याया, भासमाना समाना etc. This is an
 acrobatics in versifying which became popular among
 later poets. We need to note that although there is a
 repetition of syllables, words themselves are not
 repeated. This comes under the category of
 “śabdālāṅkāra”, word-ornamentation and is called
 “yamaka” (यमक). Suffice it to say that let alone*

endowing the verses with lyrical meaning, even to construct such verses with some relevant meaning is itself very difficult.

Śaṅkara looks at the top end of the shoulder of Viṣṇu:

हारस्योरुप्रभाभिः प्रतिनववनमालांशुभिः प्रांशुरूपैः
 श्रीभिश्चाप्यङ्गदानां शबलितरुचि यन्निष्कभाभिश्च भाति ।
 बाहुल्येनैव बद्धाञ्जलिपुटमजितस्याभियाचामहे तत्
 बन्धार्तिं बाधतां नो बहुविहतिकरीं बन्धुरं बाहुमूलम् ॥ ३२ ॥
 अन्वयः प्रांशुरूपैः उरुप्रभाभिः प्रतिनववनमालांशुभिः
 अङ्गदानाम् श्रीभिः च, निष्कभाभिः च यत् शबलितरुचि भाति,
 तत् अजितस्य बन्धुरम् बाहुमूलम् बद्धाञ्जलिपुटम्
 अभियाचामहे । नः बाहुल्येन बहुविहतिकरीम् बन्धार्तिम्
 बाधताम् ।

hārasyoruprabhābhiḥ pratinavavanamālāṃśubhiḥ
 prāṃśurūpaiḥ
 śrībhiścāpyaṅgadānāṃ śabalitaruci
 yanniṣkabhābhiśca bhāti ।
 bāhulyenaiva baddhāñjalipuṭamajitasyābhiyācāmahe
 tat
 bandhārtiṃ bādhatāṃ no bahuvihatikarīṃ bandhuraṃ
 bāhumūlam ॥ 32 ॥

anvayaḥ:prāṁśurūpaiḥ uruprabhābhiḥ
 pratinavavanamālāṁśubhiḥ aṅgadānām śrībhiḥ ca,
 niṣkabhābhiḥ ca yat śabalitaruci bhāti, tat ajitasya
 bandhuram bāhumūlam baddhāñjalipuṭam
 abhiyācāmahe । naḥ bāhulyena bahuvihatikarīm
 bandhārtim bādhatām ।

We pray to the elegant top end of the shoulder of Viṣṇu, the unconquered, “May it come in the way of the grief of bondage which greatly and repeatedly torments (us)”. The top end of the shoulder has acquired varied hues because of the long and brilliant rays from the ever-fresh garland of forest flowers, the lustre of the bracelet and the ornament on the chest. *Notes: The printed text uses “कबलितरुचि” while the commentator uses “शबलितरुचि”. Here the version of the commentator has been adopted.*

The sage contemplates on the innumerable arms of Viṣṇu:

विश्वत्राणैकदीक्षास्तदनुगुणगुणक्षत्रनिर्माणदक्षाः
 कर्तारो दुर्निरूपाः स्फुटगुरयशसां कर्मणामद्भुतानाम् ।
 शार्ङ्गं बाणं कृपाणं फलकमरिगदे पद्मशंखौ सहस्रम्
 बिभ्राणाः शस्त्रजालं मम दधतु हरेर्बाहवो मोहहानिम् ॥ ३३ ॥

अन्वयः॥ विश्वत्राणैकदीक्षाः, तदनुगुणगुणक्षत्रनिर्माणदक्षाः,
स्फुटगुरुर्यशसाम् अद्भुतानाम् कर्मणाम् कर्तारः, दुर्निरूपाः,
शार्ङ्गम् बाणम् कृपाणम् फलकम् अरिगदे पद्मशंखौ सहस्रम्
शस्त्रजालौ बिभ्राणाः हरेः बाहवः मम मोहहानिम् दधतु।

viśvatrāṇaikadīkṣāstadanugunaṇakṣatranirmāṇadak
ṣāḥ

kartāro durnirūpāḥ sphuṭaguruyaśasām
karmaṇāmadbhutānām ।

śārṅgam bāṇam kṛpāṇam phalakamarigade
padmaśamkhau sahasram

bibhrāṇāḥ śastrajālam mama dadhatu harerbāhavo
mohahānim ॥ 33 ॥

anvayaḥ: viśvatrāṇaikadīkṣāḥ,

tadanugunaṇakṣatranirmāṇadakṣāḥ,

sphuṭaguruyaśasām adbhutānām karmaṇām kartārah,

durnirūpāḥ, śārṅgam bāṇam kṛpāṇam phalakam

arigade padmaśamkhau sahasram śastrajālau

bibhrāṇāḥ hareḥ bāhavaḥ mama mohahānim

dadhatu ।

May the (many) shoulders of Hari nourish the
destruction of māyā in me. The shoulders carry
thousands of weapons such as śārṅga bow, sword,

shield, disc, mace, lotus and conch, which are indescribable, which accomplish astonishing acts of evident great fame and which are dedicated to solely protecting the universe and accordingly efficient in creating dynamic warrior folk(kṣatriyas),.

Notes: The vision contemplated here is that of Viṣṇu of innumerable arms holding innumerable weapons like the viśvarūpa of Gītā. In Viṣṇusahasranāma he has a name, “सर्वप्रहरणायुध”[sarvapraharaṇāyudha]. Anything can be a weapon in his hands: even a blade of grass. The printed text has “स्फुटगुणयशसाम्” while the commentator has adopted “स्फुटगुरुयशसाम्”, which is the one chosen here.

Now the neck of Viṣṇu is worshipped:

कण्ठाकल्पोद्गतैर्यः कनकमयलसत्कुण्डलोत्थैरुदारैः
 उद्योतैः कौस्तुभस्याप्युरुभिरुपचितश्चित्रवर्णो विभाति ।
 कण्ठाश्लेषे रमायाः करवलयपदैर्मुद्रिते भद्ररूपे
 वैकुण्ठीयेऽत्र कण्ठे वसतु मम मतिः कुण्ठभावं विहाय ॥ ३४ ॥
 अन्वयः: कण्ठाकल्पोद्गतैः कनकमय-लसत्-कुण्डल-उत्थैः उदारैः
 उद्योतैः, कौस्तुभस्य अपि उरुभिः (उद्योतैः) उपचितः यः
 चित्रवर्णः विभाति, रमायाः कण्ठाश्लेषे करवलयपदैः मुद्रिते
 भद्ररूपे वैकुण्ठीये अत्र कण्ठे मम मतिः कुण्ठभावम् विहाय
 वसतु।

kaṇṭhākālpodgatairyah

kanakamayalasatkuṇḍalotthairudāraiḥ

udyotaiḥ kaustubhasyāpyurubhirupacitaścitravarṇo
vibhāti ।

kaṇṭhāśleṣe ramāyāḥ karavalayapadairmudrite
bhadrarūpe

vaikuṇṭhīye'tra kaṇṭhe vasatu mama matih

kuṇṭhabhāvaṃ vihāya ॥ 34 ॥

anvayah:kaṇṭhākālpodgataiḥ

kanakamaya-lasat-kuṇḍala-utthaiḥ udāraiḥ udyotaiḥ,

kaustubhasya api urubhiḥ (udyotaiḥ) upacitah yah

citravarṇah vibhāti, ramāyāḥ kaṇṭhāśleṣe

karavalayapadaiḥ mudrite bhadrarūpe vaikuṇṭhīye

atra kaṇṭhe mama matih kuṇṭhabhāvaṃ vihāya

vasatu ।

Casting off dullness, may my mind dwell on the

beautiful neck of Viṣṇu, who has his abode at

Vaikuṇṭha. There are marks of bangles of Lakṣmī on

the neck due to Lakṣmī's embrace around the neck.

The neck has variegated hues arising out of the

scintillations of the jewels around the neck, the

swinging golden ear-rings and the brilliance of Kaustubha gem.

The sage visualizes the lip of Viṣṇu likening it to the sun:

पद्मानन्दप्रदाता परिलसदरुणश्रीपरीताग्रभागः
 काले काले च कम्बुप्रवरशशधरापूरणे यः प्रवीणः ।
 वक्त्राकाशान्तरस्थस्तिरयति नितरां दन्ततारौघशोभाम्
 श्रीभर्तुर्दन्तवासोद्युमणिरघतमोनाशनायास्त्वसौ नः ॥ ३५ ॥
 अन्वयः: पद्मा-आनन्दप्रदाता
 परिलसत्-अरुणश्री-परीत-अग्रभागः यः काले काले
 कम्बु-प्रवर-शशधर-आपूरणे प्रवीणः (यः)
 वक्त्र-आकाश-अन्तर-स्थः दन्त-तारा-ओघ-शोभाम् नितराम्
 तिरयति, असौ श्रीभर्तुः दन्तवासो-द्युमणिः नः
 अघ-तमो-नाशनाय अस्तु।

padmānandapradātā

parilasadaruṇaśrīparītāgrabhāgaḥ

kāle kāle ca kambupravaraśaśadharāpūraṇe yaḥ
 pravīṇaḥ ।

vaktrākāśāntarasthastirayati nitarām

dantatāraughaśobhām

śrībharturdantavāsodyumaṇiraghatamonāśanāyāstva
 sau naḥ ॥ 35 ॥

anvayaḥ: padmā-ānandapradātā
 parilasat-arunaśrī-parīta-agrabhāgaḥ yaḥ kāle kāle
 kambu-pravara-śaśadhara-āpūraṇe pravīṇaḥ (yaḥ)
 vaktra-ākāśa-antara-sthaḥ danta-tārā-ogha-śobhām
 nitarām tirayati, asau śrībhartuḥ dantavāso-dyumaṇiḥ
 naḥ agha-tamo-nāśanāya astu ।

May the sun-like lip of Viṣṇu, the husband of Lakṣmī,
 destroy our darkness-like sins.

Viṣṇu's lip provides pleasure to padmā(Lakṣmī) in the
 manner the sun provides pleasure to padma(lotus). In
 the front portion of the lip, there is the lustre of aruṇa
 (redness) similar to the lustre of aruṇa being at the
 forefront of the sun. Regularly Viṣṇu's lip expertly fills
 the moon-white conch with breath similar to the sun
 filling up the conch-white moon. Being at the front of
 the sky-like mouth it masks the sparkling teeth in a
 manner that the sun at the morning horizon masks the
 twinkling stars.

*Notes: this verse demonstrates Śaṅkaracharya's skill
 and imagination in weaving a beautiful tapestry of
 simile and pun, which can truly be enjoyed in Sanskrit
 only. The reference is to lotus blooming on sunrise.
 Viṣṇu blows the conch when he has to fight the evil*

forces. The sun causes the growth of the moon's face during the light-half of the month. Aruṇa is the charioteer of the sun, who perhaps is a personification of the red-glow that precedes the sunrise.

The sage looks at the star-like teeth of Viṣṇu:

नित्यं स्नेहातिरेकान्निजकमितुरलं विप्रयोगाक्षमा या
 वक्त्रेन्दोरन्तराले कृतवसतिरिवाभाति नक्षत्रराजिः ।
 लक्ष्मीकान्तस्य कान्ताकृतिरतिविलसन्मुग्धमुक्तावलिश्रीः
 दन्ताली सन्ततं सा नतिनुतिनिरतानक्षतान् रक्षतान्नः ॥ ३६ ॥
 अन्वयः: स्नेह-अतिरेकात् या निजकमितुः अलम्
 विप्रयोग-अक्षमा, वक्त्र-इन्दोः अन्तराले कृतवसतिः नक्षत्र-राजिः
 इव आभाति, अति-विलसन्-मुग्ध-मुक्तावलि-श्रीः कान्त-आकृतिः
 सा लक्ष्मीकान्तस्य दन्ताली नति-नुति-निरतान् नः अक्षतान्
 रक्षतात्।

nityaṃ snehātirekānnijakamituralaṃ viprayogākṣamā
 yā

vaktrendorantarāle kṛtavasatirivābhāti nakṣatrarājīḥ ।

lakṣmīkāntasya

kāntākṛtirativilasanmugdhamuktāvaliśrīḥ

dantālī santataṃ sā natinutiniratānakṣatān

rakṣatānnah ॥ 36 ॥

anvayaḥ: sneha-atirekāt yā nijakamituḥ alam
 viprayoga-akṣamā, vaktra-indoḥ antarāle kṛtavasatiḥ
 nakṣatra-rājīḥ iva
 ābhāti, ati-vilasan-mugdha-mutāvali-śrīḥ kānta-ākṛtiḥ
 sā lakṣmīkāntasya dantālī nati-nuti-niratān naḥ
 akṣatān rakṣatāt।

May Viṣṇu's row of teeth which shines like a line of stars(*feminine*) right inside the moon-like mouth(*masculine*) as if she cannot feel separated from her beloved because of excessive love towards him and which has the lustre of sparkling row of pearls and which has an endearing shape protect us who are engaged in prostrating to him and praising him.

Notes: This is an elegant example of exaggeration (उत्प्रेक्षा) wherein the poet imagines that the teeth being inside the mouth is as if the stars were inside the moon! And he sees a motive behind that. Stars which are traditionally considered as wives of the moon have taken residence right inside the moon to avoid separation from him!

The sage imagines the assembly of deva's presided over by Viṣṇu:

ब्रह्मन्ब्रह्मण्यजिह्मां मतिमपि कुरुषे देव संभावये त्वाम्
 शंभो शक्र त्रिलोकीमवसि किममरैर्नारदाद्याः सुखं वः ।
 इत्थं सेवावनम्रं सुरमुनिनिकरं वीक्ष्य विष्णोः प्रसन्न-
 स्यास्येन्दोरास्रवन्ती वरवचनसुधा ह्लादयेन्मानसं नः ॥ ३७ ॥
 अन्वयः: “ब्रह्मन्, ब्रह्मणि अजिह्माम् मतिम् अपि
 कुरुषे?”; “शंभो, देव, त्वां संभावये।”; “शक्र, अमरैः त्रिलोकीम्
 अवसि किम्?”; “नारदाद्याः, सुखम् वह् (किम्)?”; इत्थम्
 सेवावनम्रम् सुरमुनिनिकरम् वीक्ष्य प्रसन्नस्य विष्णोः
 वरवचनसुधा नः मानसम् ह्लादयेत्।

brahmanbrahmaṇyajihmām matimapi kuruṣe deva
 saṁbhāvaye tvām

śaṁbho śakra trilokīmavasi kimamarairnāradādyāḥ
 sukham vah ।

ittham sevāvanamram suramuninikaram vīkṣya viṣṇoḥ
 prasanna-

syāsyendorāsravantī varavacanasudhā

hlādayenmānasam naḥ ॥ 37 ॥

anvayaḥ: “brahman, brahmaṇi ajihmām matim api
 kuruṣe?”; “śaṁbho, deva, tvām saṁbhāvaye।”; “śakra,
 amaraiḥ trilokīm avasi kim?”; “nāradādyāḥ, sukham
 vah (kim)?”; ittham sevāvanamram suramuninikaram

vīkṣya prasannasya viṣṇoḥ varavacanasudhā naḥ
mānasam hlādayet।

Looking at the assembly of deva's and sages who are bent with humility Viṣṇu enquires of them with delight, "Oh! Brahma, I hope your mind is steadfast in concentrating on Brahman; Oh! Śambho, I respect you; Oh! Indra, are you taking care of the three worlds along with devas? Oh! Nārada and other sages, are you all well?" May the ambrosia of Viṣṇu's such precious speech bring joy to our minds.

Notes: Commentator explains that even Brahma has to meditate on Brahman in order to do his duty of creation.

The sage experiences the pleasure of looking at Viṣṇu's cheeks:

कर्णस्थस्वर्णकमोज्ज्वलमकरमहाकुण्डलप्रोतदीप्यन्-
माणिक्यश्रीप्रतानैः परिमिलितमलिश्यामलं कोमलं यत् ।
प्रोद्यत्सूर्याशुराजन्मरकतमुकुराकारचोरं मुरारेः
गाढामागामिनीं नः शमयतु विपदं गण्डयोर्मण्डलं तत् ॥ ३८ ॥

अन्वयः यत्

कर्णस्थ-स्वर्ण-कम-उज्ज्वल-मकर-महा-कुण्डल-प्रोत-दीप्यत्-मा
णिक्य-श्री-प्रतानैः परिमिलितम् तत् कोमलम् अलिश्यामलम्

प्रोद्यत्-सूर्याशु-राजत्-मरकत-मुकुर-आकार-चोरम् मुरारेः
गण्डयोः मण्डलम् नः गाढाम् आगामिनीम् विपदम् शमयतु।

karṇasthasvarṇakamrojivalamakaramahākunḍalaprotā
dīpyan-

māṇikyaśrīpratānaiḥ parimilitamaliśyāmalaṁ komalaṁ
yat ।

prodyatsūryāṁśurājanmarakatamukurākāracoraṁ
murāreḥ

gāḍhāmāgāminīm naḥ śamayatu vipadaṁ
gaṇḍayormaṇḍalaṁ tat ॥ 38 ॥

anvayaḥ: yat

karṇastha-svarṇa-kamra-ujjala-makara-mahā-kunḍal
a-protā-dīpyat-māṇikya-śrī-pratānaiḥ parimilitam tat
komalam aliśyāmalam

prodyat-sūryāṁśu-rājat-marakata-mukura-ākāra-cora
m murāreḥ gaṇḍayoḥ maṇḍalam naḥ gāḍhām
āgāminīm vipadam śamayatu ।

May the soft bee-blue cheeks of Viṣṇu, the foe of
Mura, destroy our impending severe adversities. The
lustre of the cheeks illumined by the scintillations of
the ear rings in the shape of a shark made of rubies

inset in gold rivals that of an emerald mirror illumined
by the rising sun.

वक्त्रांभोजे लसन्तं मुहुरधरमणिं पक्वबिंबाभिरामम्
दृष्ट्वा दष्टुं शुकस्य स्फुटमवतरतस्तुण्डदण्डायते यः ।
घोणः शोणीकृतात्मा श्रवणयुगलसत्कुण्डलोस्रैर्मुरारेः
प्राणाख्यस्यानिलस्य प्रसरणसरणिः प्राणदानाय नः स्यात् ॥ ३९
॥

अन्वयः. यः वक्त्रांभोजे मुहुः लसन्तम् पक्वबिम्बाभिरामम्
अधरमणिम् दृष्ट्वा दष्टुं स्फुटम् अवतरतः शुकस्य
तुण्डदण्डायते, श्रवणयुग-लसत्-कुण्डल-उस्रैः शोणीकृतात्मा
प्राणाख्यस्य अनिलस्य प्रसरणसरणिः मुरारेः घोणः नः
प्राणदानाय स्यात्।

vaktrāmbhoje lasantaṃ muhuradharamaṇiṃ
pakvabimbābhirāmam
dr̥ṣṭvā daṣṭuṃ śukasya
sphuṭamavataratastunḍadaṇḍāyate yaḥ ।
ghoṇaḥ śoṇīkṛtātmā
śravaṇayugalasatkuṇḍalosrairmurāreḥ
prāṇākhyasyānilasya prasaraṇasaraṇiḥ prāṇadānāya
naḥ syāt ॥ 39 ॥

anvayaḥ. yaḥ vaktrāmbhoje muhuḥ lasantaṃ
pakvabimbābhirāmam adharamaṇiṃ dr̥ṣṭvā daṣṭuṃ

sphuṭam avatarataḥ śukasya tuṇḍadaṇḍāyate,
 śravaṇayuga-lasat-kunḍala-usraiḥ śoṇīkṛtātmā
 prāṇākhyasya anilasya prasaraṇasaraṇiḥ murāreḥ
 ghoṇaḥ naḥ prāṇadānāya syāt।

May the nose of Murāri which acts as the spreading path for his prāṇa vāyu grant us the breath of life The nose which appears red because of the rays from the pair of glittering earrings looks like the beak of a parrot descending to bite the gem-like lip, which is as charming as a ripe Bimba fruit, glittering in the lotus-like face.

Notes: The commentator remarks that as devotion to Lord is verily the life-breath for a devotee, the sage is seeking that only. Bimba fruit gets red when it is ripe and comparing the lip to a Bimba fruit is a standard simile in Sanskrit literature. घोणा (ghoṇā) as a feminine noun is the standard usage, but घोण (ghoṇa) is also encountered in literature as the commentator points out. उस्त्र (usra) is a rarely occurring word which means ray.

दिक्कालौ वेदयन्तौ जगति मुहुरिमौ संचरन्तौ रवीन्द्र
 त्रैलोक्यालोकदीपावभिदधति ययोरेव रूपं मुनीन्द्राः ।

अस्मानब्जप्रभे ते प्रचुरतरकृपानिर्भरं प्रेक्षमाणे
 पातामाताम्रशुक्लासितरुचिरुचिरे पद्मनेत्रस्य नेत्रे ॥ ४० ॥
 अन्वयः. मुनीन्द्राः ययोः एव रूपम् दिक्कालौ वेदयन्तौ जगति
 मुहुः संचरन्तौ त्रैलोक्यालोकदीपौ रवीन्दू (इति) अभिदधति,
 आताम्र-शुक्ल-असित-रुचि-रुचिरे अब्जप्रभे
 प्रचुरतर-कृपा-निर्भरम् (अस्मान्) प्रेक्षमाणे पद्मनेत्रस्य ते नेत्रे
 अस्मान् पाताम्।

dikkālau vedayantau jagati muhurimau saṁcarantau
 ravīndū
 trailokyālokadīpāvabhidadhati yayoreva rūpaṁ
 munīndrāḥ ।
 asmānabjaprabhe te pracuratarakṛpānirbharaṁ
 prekṣamāṇe
 pātāmātāmraśuklāsitarucirucire padmanetrasya netre
 ॥ 40 ॥

anvayaḥ: munīndrāḥ yayoh eva rūpaṁ dikkālau
 vedayantau jagati muhuḥ saṁcarantau
 trailokyālokadīpau ravīndū (iti) abhidadhati,
 ātāmra-śukla-asita-ruci-rucire abjaprabhe
 pracuratara-kṛpā-nirbharam (asmān) prekṣamāṇe
 padmanetrasya te netre asmān pātām ।

May those two lotus-like eyes of Padmanetra, which are charmingly coloured with redness, whiteness, and blackness and which are looking at us full of compassion protect us. The great sages consider the two eyes as the sun and the moon which are incessantly moving around the world like two lustrous lamps to indicate direction and time.

Notes: There are many references to the sun and the moon as the eyes of the Lord in śrutis and smṛti's.

Eyes are just like lotuses which have a black central portion, surrounded by a white portion and then the red petals, notes the commentator. It is a remarkable observation that both reckoning of time and direction are dependant on the sun and the moon.

The sage beholds the elegance of Viṣṇu's eyebrows in the next two verses:

पातात्पातालपातात्पतगपतिगतेर्भूयुगं भुग्नमध्यम्
येनेषच्चालितेन स्वपदनियमिताः सासुरा देवसंघाः ।
नृत्यल्लालाटरङ्गे रजनिकरतनोरर्धखण्डावदाते
कालव्यालद्वयं वा विलसति समया वालिकामातरं नः ॥ ४१ ॥
अन्वयः. येन ईषत् चालितेन सासुरा देवसंघाः स्वपदनियमिताः,
रजनिकर-तनोः अर्ध-खण्ड-अवदाते लालाट-रङ्गे नृत्यत् (यत्)

वालिका-मातरं समया कालव्यालद्वयं वा (इति) विलसति (तत्)
भुग्नमध्यं भ्रूयुगं नः पाताल-पातात् पातात्।

pātātpātālapātātpatagapatigaterbhrūyugam

bhugnamadhyam

yeneṣaccālitenā svapadaniyamitāḥ sāsura

devasaṃghāḥ ।

nṛtyallālāṭaraṅge rajanikaratanorardhakhaṇḍāvadāte

kālavyaladvayam vā vilasati samayā vālikāmātaram

naḥ ॥ 41 ॥

anvayaḥ: yena īṣat cālitenā sāsura devasaṃghāḥ

svapadaniyamitāḥ, rajanikara-tanoḥ

ardha-khaṇḍa-avadāte lālāṭa-raṅge nṛtyat (yat)

vālikā-mātaram samayā kālavyaladvayam vā (iti)

vilasati (tat) bhugnamadhyam bhrūyugam naḥ

pātāla-pātāt pātāt।

May the eyebrows, bowed at centre, of Viṣṇu, who has the chief of the feathered as his transport, save us from falling to the nether-world (naraka). Just by a little movement of the eyebrows of Viṣṇu, deva's along with asura's are controlled at their places of duty. The eyebrows dancing in the stage-like forehead which is elegantly shaped as a half-moon are sportive and

look as though they are a pair of black serpents near their mother in the form of the ear-ornament.

Notes: The prayer is to make the devotee tread the path of virtue so that he may not fall into naraka, the equivalent of hell. There is a mix up of रूपक (rūpaka) and उत्प्रेक्षा(utprekṣā). The discerning may find it contrived. Word वालिका(vālikā) is not listed in standard dictionaries. The commentator interprets it as कर्णभूषणविशेषः(karṇabhūṣaṇaviśeṣaḥ) quoting vaijayantī lexicon. The ornament is perhaps shaped like a big snake.

लक्ष्माकारालकालिस्फुरदलिकशशाङ्कार्धसंदर्शमीलन्-
नेत्राम्भोजप्रबोधोत्सुकनिभृततरालीनभृङ्गच्छटाभे ।
लक्ष्मीनाथस्य लक्ष्मीकृतविबुधगणापाङ्गबाणासनार्ध-
-च्छाये नो भूरिभूतिप्रसवकुशलते भूलते पालयेताम् ॥ ४२ ॥
अन्वयः:

लक्ष्म-आकार-अलक-अलि-स्फुरत्-अलिक-शशाङ्कार्ध-संदर्श-मी-
लत्-नेत्र-अम्भोज-प्रबोध-उत्सुक-निभृततर-आलीन-भृङ्ग-च्छटा-
आभे लक्ष्मी-कृत-विबुधगण-अपाङ्ग-बाणासन-अर्ध--च्छाये
भूरि-भूति-प्रसव-कुशलते भू-लते नः पालयेताम्।

lakṣmākārālakālisphuradalikaśaśāṅkārdhasaṃdarśam
īlan-

netrāmbhojaprabodhotsukanibhṛtatārālīnabhṛṅgaccha
tābhe ।

lakṣmīnāthasya

lakṣyīkṛtavibudhagaṇāpāṅgabāṇāsanārdha-
-cchāye no bhūribhūtiprasavakuśalate bhrūlate
pālayetām ॥ 42 ॥

anvayaḥ:

lakṣma-ākāra-alaka-ali-sphurat-alika-śaśāṅkārdha-sa
ṁdarśa-mīlat-netra-ambhoja-prabodha-utsuka-nibhṛta
tara-ālīna-bhṛṅga-cchaṭā-ābhe
lakṣyī-kṛta-vibudhagaṇa-apāṅga-bāṇāsana-ardha--cch
āye bhūri-bhūti-prasava-kuśalate bhrū-late naḥ
pālayetām ।

May Lakṣmīnātha's creeper-like eyebrows which are capable of generating bountiful wealth protect us. They look like the half-bent bow, the seat of Viṣṇu's arrow-like glances at the assembly of devas. They look like a line of bumble-bees engaged in waking up the lotus-like eyes which are half closed due to the moon-like forehead containing the hair-curls looking like the mark on the moon.

Notes: Glances are traditionally likened to arrows or darts. The eyebrows look like the bows from which

the arrows of glances dart in the direction of assembled deva's. The forehead looks like the half-moon. The curls of hair on the forehead look like the mark on the moon. Looking at the moon the lotus-like eyes are half closed. (Lotuses close as the moon rises). The eyebrows look like a line of bumble bees close to the lotus eagerly engaged in opening the half closed lotuses!

Now the sage looks at the tilaka mark on Viṣṇu's forehead:

रूक्षस्मारेक्षुचापच्युतशरनिकरक्षीणलक्ष्मीकटाक्ष-
प्रोत्फुल्लत्पद्ममालाविकसितमहितस्फाटिकैशानलिङ्गम् ।
भूयात् भूयो विभूत्यै मम भुवनपतेभूलताद्वन्द्वमध्या-
-तुत्थं तत्पुण्ड्रमूर्ध्वं जनिमरणतमःखण्डनं मण्डनं च ॥ ४३ ॥

अन्वयः:

रूक्ष-स्मार-इक्षु-चाप-च्युत-शर-निकर-क्षीण-लक्ष्मी-कटाक्ष-प्रोत्फु-
ल्लत्-पद्म-माला-विकसित-महित-स्फाटिक-ऐशान-लिङ्गम्
भुवनपतेः भूलता-द्वन्द्व-मध्यात् उत्थम्
जनि-मरण-तमः-खण्डनम् च तत् ऊर्ध्वम् पुण्ड्रम् मम विभूत्यै
भूयः भूयात्।

rūkṣasmārekṣucāpacyutaśaranikarakṣīṇalakṣmīkaṭākṣ
a-

protphullatpadmamālāvikasitamahitasphāṭikaiśānaliṅ
am ।

bhūyāt bhūyo vibhūtyai mama

bhuvanapaterbhrūlatādvandvamadhyā-

-tuttham tatpuṇḍramūrdhvam

janimaraṇatamaḥkhaṇḍanam maṇḍanam ca ॥ 43 ॥

anvayaḥ:

rūkṣa-smāra-ikṣu-cāpa-cyuta-śara-nikara-kṣīṇa-lakṣmī

-kaṭākṣa-protphullat-padma-mālā-vikasita-mahita-sph

āṭika-aiśāna-liṅgam bhuvanapateḥ

bhrūlatā-dvandva-madhyāt uttham

jani-maraṇa-tamaḥ-khaṇḍanam ca tat ūrdhvam

puṇḍram mama vibhūtyai bhūyaḥ bhūyāt ।

May the “ūrdhvapuṇḍra” mark of Viṣṇu, Lord of the universe, arising in between the creeper-like brows, which dispels the darkness of birth and death be for my prosperity. The mark looks like a crystal-white symbol of Śiva to which Lakṣmī, weakened by the group of arrows released from the sugarcane-bow of Manmatha is offering lotus-garlands in the form of her glances.

Notes: Manmatha (cupid) is supposed to be having a bow of sugarcane. Lakṣmī is tormented by Manmatha

and is constantly looking at the mark on Viṣṇu's forehead. Her glances are like offerings of a lotus garland to the symbol of Śiva in the form of the mark entreating him to lessen the harshness of Manmatha's arrows, as he is the conqueror of Manmatha!

पीठीभूतालकान्तं कृतमकुटमहादेवलिङ्गप्रतिष्ठे
 लालाटे नाट्यरङ्गे विकटतरतटे कैटभारेशिचराय ।
 प्रोद्घाट्यैवात्मतन्द्रीप्रकटपटकुटीं प्रस्फुरन्ती स्फुटाङ्गम्
 पट्वीयं भावनाख्यां चटुलमतिनटी नाटिकां नाटयेन्नः ॥ ४४ ॥
 अन्वयः: पीठीभूत-अलक-अन्तम्
 कृत-मकुट-महादेव-लिङ्ग-प्रतिष्ठे कैटभ-अरे: विकटतर-तटे
 लालाटे नाट्यरङ्गे आत्म-तन्द्री-प्रकट-पटकुटीम् प्रोद्घाट्य
 स्फुटाङ्गम् प्रस्फुरन्ती इयम् नः पट्वी चटुल-मति-नटी
 भावनाख्याम् नाटिकाम् नाटयेत्।

pīṭhībhūtālakāntaṃ

kṛtamakuṭamahādevaliṅgapraṭiṣṭhe

lālāṭe nāṭyaraṅge vikaṭatarataṭe kaiṭabhāreścirāya ।

prodghāṭyaivātmatandrīprakṭapaṭakuṭīm

prasphurantī sphuṭāṅgam

paṭvīyaṃ bhāvanākhyāṃ caṭulamatinatī nāṭikāṃ

nāṭayennaḥ ॥ 44 ॥

anvayaḥ: pīṭhībhūta-alaka-antam
 kṛta-makuṭa-mahādeva-liṅga-pratiṣṭhe kaiṭbha-areḥ
 vikaṭatara-taṭe lālāṭe nāṭyaraṅge
 ātma-tandrī-prakaṭa-paṭakuṭīm prodghāṭya
 sphuṭāṅgam prasphurantī iyam naḥ paṭvī
 caṭula-mati-naṭī bhāvanākhyām nāṭikām nāṭayet।

May our wavering mind like an expert actress
 glittering and displaying her limbs play the drama of
 concentration on the broad stage of forehead of Viṣṇu,
 the foe of Kaitabha, after removing the screen of
 lassitude. On that broad stage of Viṣṇu's forehead, the
 crown of Viṣṇu looks like the linga symbolizing Śiva
 seated on the ends of curls of hair on the forehead.
*Notes: The poet In Śaṅkara visualizes a play called
 "concentration" played by his mind on the stage of
 Viṣṇu's forehead. In other words, he prays that he
 may be able to concentrate on the forehead of Viṣṇu.
 The metaphor is further elaborated. When a play
 begins the screen is pulled aside. In a like manner
 before concentration begins, lassitude is removed. On
 the stage there will be a symbol of God placed for
 worship. The crown of Viṣṇu on his forehead looks like
 the linga, symbol of Śiva.*

Śaṅkara looks at the curls of hair around Viṣṇu's face:

मालालीवालिधाम्नः कुवलयकलिता श्रीपतेः कुन्तलाली
कालिन्द्यारुह्य मूर्ध्नो गलति हरशिरःस्वर्धुनीस्पर्धया नु ।

राहुर्वा याति वक्त्रं सकलशशिकलाभ्रान्तिलोलान्तरात्मा
लोकैरालोक्यते या प्रदिशतु सततं साखिलं मङ्गलं नः ॥ ४५ ॥

अन्वयः: या कुवलय-कलिता मालाली वा, कालिन्दी
हर-शिरः-स्वर्धुनी-स्पर्धया मूर्ध्नि आरुह्य गलति नु,
सकल-शशि-कला-भ्रान्ति-लोल-अन्तरात्मा राहुः वक्त्रम् याति वा
इति लोकैः आलोक्यते सा श्रीपतेः कुन्तलाली नः अखिलम्
मङ्गलम् प्रदिशतु ।

mālālīvālidhāmnaḥ kuvalayakalitā śrīpateḥ kuntalālī

kālindyāruhya mūrdhno galati

haraśiraḥsvardhunīspardhayā nu ।

rāhurvā yāti vaktram

sakalaśaśikalābhrāntilolāntarātmā

lokairālokyate yā pradiśatu satataṁ sākhiḥ

maṅgalaṁ naḥ ॥ 45 ॥

anvayaḥ: yā kuvalaya-kalitā mālālī vā, kālindī

hara-śiraḥ-svardhunī-spardhayā mūrdhni āruhya

galati nu, sakala-śaśi-kalā-bhrānti-lola-antarātmā

rāhuḥ vaktram yāti vā iti lokaiḥ ālokyate sā śrīpateḥ

kuntalālī naḥ akhilaṁ maṅgalaṁ pradiśatu ।

May the curls of hair of Śrīpathi bestow us all the time allround prosperity. People look upon it as a garland made of black lotuses or perhaps that river Yamunā is trickling down Viṣṇu's face to compete with the Gangā over the head of Śiva, or Rāhu is attacking the face under the delusion that it is the full moon.

Notes: River Yamunā is traditionally considered dark as perhaps its water is mildly turbid, which can be observed where Yamunā and Gangā meet.

Now he looks at the hair on Viṣṇu's head in its entirety:

सुप्ताकाराः प्रसुप्ते भगवति विबुधैरप्यदृष्टस्वरूपा
 व्याप्तव्योमान्तरालास्तरलमणिरुचा रज्जिताः स्पष्टभासः ।
 देहच्छायोद्गमाभा रिपुवपुरगरुप्लोषरोषाग्निधूम्याः
 केशाः केशिद्विषो नो विदधतु विपुलक्लेशपाशप्रणाशम् ॥ ४६ ॥
 अन्वयः. भगवति सुप्ते विबुधैः अपि अदृष्टस्वरूपाः सुप्ताकाराः
 व्याप्त-व्योम-अन्तरालाः तरल-मणि-रुचा स्पष्टभासः रज्जिताः
 देहच्छाया-उद्गम-आभाः
 रिपु-वपुः-अगरु-प्लोष-रोष-अग्नि-धूम्याः केशिद्विषः केशाः नः
 विपुल-क्लेश-पाश-प्रणाशम् विदधतु।

suptākārāḥ prasupte bhagavati
 vibudhairapyadr̥ṣṭasvarūpā
 vyāptavyomāntarālāstaralamanirucā rañjitāḥ
 spaṣṭabhāsaḥ ।
 dehacchāyodgamābhā
 ripuvapuragaruploṣaroṣāgnidhūmyāḥ
 keśāḥ keśidviṣo no vidadhatu
 vipulakleśapāśapraṇāśam ॥ 46 ॥

anvayaḥ: bhagavati supte vibudhaiḥ api
 adr̥ṣṭasvarūpāḥ suptākārāḥ vyāpta-vyoma-antarālāḥ
 tarala-maṇi-rucā spaṣṭabhāsaḥ rañjitāḥ
 dehacchāyā-udgma-ābhāḥ
 ripu-vapuḥ-agaru-ploṣa-roṣa-agni-dhūmyāḥ keśidviṣaḥ
 keśāḥ naḥ vipula-kleśa-pāśa-praṇāśam vidadhatu ।

May the locks of hair, which are illumined and colored
 by the sparkling gem on the forehead of Viṣṇu, the foe
 of Keśi, destroy entirely our bundle of sufferings.

When Viṣṇu sleeps, even devas cannot fully perceive
 the form of the matted hair which occupies all the
 skies, They look as if they are the aura emanating
 from Viṣṇu's body. They look as if they are clusters of
 smoke from the fire of anger arising out of burning the
 incense of bodies of foes.

Notes: The commentator explains that when Viṣṇu goes into yoganidrā, his matted hair occupies the whole of the skies. सुप्ता(suptā) is interpreted as “matted hair” by the commentator quoting vaijayantī lexicon, although standard dictionaries do not list it. There is a hint of matted locks of hair being compared to dark clouds too although it is not fully brought out. The sage prays for cutting asunder of all wordly bondages.

Śaṅkara prostrates to the crown of Viṣṇu:

यत्र प्रत्युप्तरत्नप्रवरपरिलसद्भूरिरोचिष्प्रतान-
स्फूर्त्या मूर्तिर्मुरारेद्युमणिशतचितव्योमवदुर्निरीक्ष्या ।
कुर्वत् पारेपयोधि ज्वलदकृशशिखाभास्वदौर्वाग्निशङ्कां
शशवन्नः शर्म दिश्यात्कलिकलुषतमःपाटनं तत्किरीटम् ॥ ४७ ॥

अन्वयः: यत्र

प्रत्युप्त-रत्न-प्रवर-परिलसत्-भूरि-रोचिः-प्रतान-स्फूर्त्या मुरारेः
मूर्तिः द्युमणि-शत-चित-व्योमवत् दुर्निरीक्ष्या, पारेपयोधि
ज्वलत्-अकृश-शिखा-भास्वत्-और्वाग्नि-शङ्काम् कुर्वत् तत्
किरीटम् नः कलि-कलुष-तमः-पाटनम् शर्म दिश्यात्।

yatra

pratyuptaratnapravaraparilasadbhūrirociṣpratāna-

sphūrtyā

mūrtirmurārerdyumaṇiśatacitavyomavaddurnirīkṣyā ।

kurvat pārepayodhi

jvaladakṛśaśikhābhāsvadaurvāgniśaṅkāṃ

śaśvannaḥ śarma diśyātkalikaluṣatamaḥpāṭanam

tatkirīṭam ॥ 47 ॥

anvayaḥ: yatra

pratyupta-ratna-pravara-parilasat-bhūri-rociḥ-pratāna-

sphūrtyā murāreḥ mūrtiḥ dyumaṇi-śata-cita-vyomavat

durnirīkṣyā, pārepayodhi

jvalat-akṛśa-śikhā-bhāsvat-aurvāgni-śaṅkāṃ kurvat tat

kirīṭam naḥ kali-kaluṣa-tamaḥ-pāṭanam śarma diśyāt ।

May the crown of Viṣṇu, which makes one fancy that they are the glowing flames of bright vaḍava (sub-oceanic fire) at the further bank of ocean(of milk) endow us with everlasting beatitude which destroys the darkness due to the wicked kaliyuga. The piercing rays emanating from the priceless gems set in the crown render Viṣṇu's form extremely difficult to perceive like the sky brightened by hundreds of suns.

Notes: As per the commentator Viṣṇu's abode is on the northern bank of the milk-ocean in the śaka island. One is reminded of Bhagavad Gītā's

description of viśvarūpa, “दिवि सूर्यसहस्रस्य
भवेद्युगपदुत्थिता। यदि भाः सदृशी सा स्यात् भासस्तस्य
महात्मनः” (divi sūryasahasrasya bhavedyugapdutthitā।
yadi bhāḥ sadṛśī sā syāt bhāstasya mahātmanah
॥”.

Śaṅkara beholds the entire form of Viṣṇu, after having
had the pleasure of looking at parts of the form
individually:

भ्रान्त्वा भ्रान्त्वा यदन्तस्त्रिभुवनगुरुरप्यब्दकोटीरनेकाः
गन्तुं नान्तं समर्थो भ्रमर इव पुनर्नाभिनालीकनालात् ।
उन्मज्जन् ऊर्जितश्रीस्त्रिभुवनमपरं निर्ममे तत्सदृक्षम्
देहाम्बोधिः स देयान्निरवधिरमृतं दैत्यविद्वेषिणो नः ॥ ४८ ॥
अन्वयः। त्रिभुवनगुरुः अपि अनेकाः अब्द-कोटीः यदन्तः भ्रान्त्वा
भ्रान्त्वा अन्तम् गन्तुम् भ्रमर इव न समर्थः (सन्), पुनः
नाभि-नालीक-नालात् उन्मज्जन् तत्-सदृक्षम् अपरम् त्रिभुवनम्
निर्ममे सः दैत्य-विद्वेषिणः ऊर्जितश्रीः निरवधिः देहाम्बोधिः नः
अमृतम् देयात्।

bhrāntvā bhrāntvā

yadantastribhuvanagururapyabdakotīranekāḥ
gantum nāntaṁ samartha bhramara iva
punarnābhinālīkanālāt ।

unmajjannūrjitaśrīstribhuvanamaparamṁ nirmame
tatsadr̥kṣam

dehāmbodhiḥ sa deyānniravadhiramṛtam
daityavidveṣiṇo naḥ ॥ 48 ॥

anvayaḥ: tribhuvanaguruḥ api anekāḥ abda-koṭīḥ
yadantaḥ bhrāntvā bhrāntvā antam gantum bhramara
iva na samarthaḥ (san), punaḥ nābhi-nālīka-nālāt
unmajjan tat-sadr̥kṣam aparam tribhuvanam nirmame
saḥ daitya-vidveṣiṇaḥ ūrjitaśrīḥ niravadhiḥ
dehāmbodhiḥ naḥ amṛtam deyāt।

May the resplendent endless ocean-like form of Viṣṇu, the foe of daityas give us ambrosia (amṛta). Brahma, the father of the three worlds, after not being able to reach the boundary in the abdomen of Viṣṇu even after roaming endlessly like a bumble-bee for millions of years, got out from the root of the lotus in Viṣṇu's navel and created a world outside similar to the one inside.

Notes: Evidently the ambrosia the sage seeks is that of mokṣa.

Proceeding to conclude the hymn Śaṅkara prays to the ten incarnations of Viṣṇu:

मत्स्यः कूर्मो वराहो नरहरिणपतिर्वामनो जामदग्न्यः
 काकुत्स्थः कंसघाती मनसिजविजयी यश्च कल्किर्भविष्यन् ।
 विष्णोरंशावतारा भुवनहितकरा धर्मसंस्थापनार्थाः
 पायासुर्मां त एते गुरुतरकरुणाभारखिन्नाशया ये ॥ ४९ ॥
 अन्वयः. मत्स्यः कूर्मः वराहः नरहरिणपतिः वामनः जामदग्न्यः
 काकुत्स्थः कंसघाती मनसिज-विजयी यः भविष्यन् कल्किः च
 एते ये गुरुतर-करुणा-भार-खिन्न-आशया विष्णोः अंशावताराः
 भुवन-हितकराः धर्म-संस्थापन-अर्थाः ते माम् पायासुः ।

matsyaḥ kūrmo varāho narahariṇapatiṛvāmano
 jāmadaḡnyaḥ
 kākutsthaḥ kaṃsaghātī manasijavijayī yaśca
 kalkirbhaviṣyan ।
 viṣṇoraṃśāvatārā bhuvanahitakarā
 dharmasaṃsthāpanārthāḥ
 pāyāsurmāṃ ta ete gurutarakarūṇābhārakhinnāśayā
 ye ॥ 49 ॥
 anvayaḥ. matsyaḥ kūrmaḥ varāhaḥ narahariṇapatiḥ
 vāmanaḥ jāmadaḡnyaḥ kākutsthaḥ kaṃsaghātī
 manasija-vijayī yaḥ bhaviṣyan kalkiḥ ca ete ye
 gurutara-karūṇā-bhāra-khinna-āśayā viṣṇoḥ
 aṃśāvatārāḥ bhuvana-hitakarāḥ
 dharma-saṃsthāpana-arthāḥ te mām pāyāsuḥ ।

May the partial incarnations of Viṣṇu, namely Matsya Kūrma, Varāha, Narasiṃha, Vāmana, Paraśurāma (son of Jamadagni), Rāma (scion of Kakutstha), Kṛṣṇa (slayer of Kamsa), Buddha (conqueror of manmatha) and Kalki (of the future) who are the benefactors of the worlds and whose mission is to establish dharma and who are weighed down by extreme compassion protect me.

Notes: It is significant that Śaṅkara has recognized Buddha as one of the ten incarnations. The word हरिण (hariṇa) in नरहरिणपति (narahariṇapati) does not seem to denote a lion as per standard lexicons. The commentator quotes Harṣa where he seems to have used हरिण (hariṇa) to denote a lion.

Śaṅkara reflects on the twin facets of One Reality: Brahman, beyond reach of words and mind and Viṣṇu, who is ever accessible and provides immeasurable joy:

यस्माद्वाचो निवृत्ताः सममपि मनसा लक्षणामीक्षमाणाः
स्वार्थालाभात्परार्थव्यपगमकथनश्लाघिनो वेदवादाः ।
नित्यानन्दं स्वसंविन्निरवधिविमलस्वान्तसंक्रान्तबिम्ब-
च्छायापत्यापि नित्यं सुखयति यमिनो यत्तदव्यान्महो नः ॥ ५०

अन्वयः. यस्मात् वाचः मनसा समम् लक्षणाम् ईक्षमाणाः
स्वार्थालाभात् परार्थ-व्यपगम-कथन-श्लाघिनः वेदवादाः अपि
निवृत्ताः यत्
स्व-संवित्-निरवधि-विमल-स्वान्त-संक्रान्त-बिम्बच्छाया-आप-
त्या यमिनः अपि नित्यं सुखयति तत् नित्यानन्दम् महः नः
अवतु।

yasmādvāco nivṛttāḥ samamapi manasā
lakṣaṇāmīkṣamāṇāḥ
svārthālābhātparārthavyapagamakathanaślāghino
vedavādāḥ ।
nityānandam
svasaṁvinniravadhivimalasvāntasaṁkrāntabimba-
cchāyāpattyāpi nityaṁ sukhayati yamino
yattadavyānmaho naḥ ॥ 50 ॥
anvayaḥ: yasmāt vācaḥ manasā samam lakṣaṇām
īkṣamāṇāḥ svārthālābhāt
parārtha-vyapagama-kathana-ślāghinaḥ vedavādāḥ
api nivṛttāḥ yat
sva-saṁvit-niravadhi-vimala-svānta-saṁkrānta-bimba
cchāyā-āpattyā yaminaḥ api nityaṁ sukhayati tat
nityānandam mahāḥ naḥ avatu ।

May that Lustre which provides joy even to those who practice self-control, in the guise of a reflection of its self luminous, unlimited, pure formlessness protect us. Words along with mind and even the upaniṣads, which advocate its existence through indirect meaning having failed through direct meaning, return (having failed to reach it) from that lustre.

Notes: This is a verse endowed with subtle aspects of advaitic philosophy. The commentary is detailed and riddled with complex advaitic terminology. It is believed that the main import has been conveyed here. Brahman which is formless and is not accessible to words, mind or even the upaniṣads, in its infinite mercy shows itself in the form of Viṣṇu and his incarnations as if through a reflexion in an accessible form. Even sages who seek the formless Brahman rejoice at that Lustre with form. The reference to the upaniṣadic statement, “यतो वाचो निवर्तन्ते अप्राप्य मनसा सह” (“yato vāco nivartante aprāpya manasā saha”) is very evident.

The verse refers to different modes through which a word is endowed with a meaning. If one says गङ्गायां घोषः (gaṅgāyāṃ ghoṣaḥ) one refers to a village on the banks of Gaṅgā although the words at first seem to

convey that the village is inside the river. A word acquires a meaning different from what it normally conveys through a mode called लक्षणा (lakṣaṇā) which becomes operative conveying a different meaning in place of the normal meaning. The verse refers to the fact that all modes through which a word acquires a meaning fail to reach Brahman.

As a mark of his own humility, Śaṅkaracharya pays his obeisance to a bhāgavata - Viṣṇu's devotee:

आपादादा च शीर्षाद्वपुरिदमनघं वैष्णवं यः स्वचित्ते
धत्ते नित्यं निरस्ताखिलकलिकलुषे संततान्तःप्रमोदः ।
जुहवज्जिह्वाकृशानौ हरिचरितहविः स्तोत्रमन्त्रानुपाठैः
तत्पादाम्भोरुहाभ्यां सततमपि नमस्कुर्महे निर्मलाभ्याम् ॥ ५१ ॥
अन्वयः यः नित्यम्, जिह्वा-कृशानौ स्तोत्र-मन्त्रानुपाठैः
हरि-चरित-हविः जुहवत्, इदम् अनघम् आपादात् आ च शीर्षात्
वैष्णवम् वपुः निरस्त-अखिल-कलि-कलुषे स्वचित्ते
संतत-अन्तः-प्रमोदः धत्ते, निर्मलाभ्याम् तत्-पादाम्भोरुहाभ्याम्
सततम् अपि नमस्कुर्महे ।

āpādādā ca śīrṣādvapuridamanaghaṁ vaiṣṇavaṁ yaḥ
svacitte
dhatte nityaṁ nirastākhilakalikaluṣe
saṁtatāntaḥpramodaḥ ।

juhvajjihvākṛśānau haricaritahaviḥ
 stotramantrānupāṭhaiḥ
 tatpādāmbhoruhābhyām satatamapi namaskurmahe
 nirmalābhyām ॥ 51 ॥
 anvayaḥ: yaḥ nityam, jihvā-kṛśānau
 stotra-mantrānupāṭhaiḥ hari-carita-haviḥ juhvat, idam
 anagham āpādāt ā ca śīrṣāt vaiṣṇavam vapuḥ
 nirasta-akhila-kali-kaluṣe svacitte
 saṁtata-antaḥ-pramodaḥ dhatte, nirmalābhyām
 tat-pādāmbhoruhābhyām satatam api
 namaskurmahe ।

Our obeisances are forever to the pure lotus-like feet
 of one, who holds in his mind, bereft of all the
 wickedness (characteristic) of Kaliyuga and having
 uninterrupted internal happiness, the faultless form of
 Viṣṇu from head to foot, while offering oblations of
 Viṣṇu's deeds with the chantings of mantra and stotra
 in the fire of the tongue.

Notes: Quite characteristically Śaṅkara stresses on
 the purity of mind while contemplating the divine form
 of Viṣṇu, as one chants the mantras and the stotras.
 Salutation is complete only when it has all the three
 aṅgas, namely वाचिक by word (vācika), कायिक by

body (kāyika) and मानसिक by mind (mānasika). He uses a metaphor of oblations to the fire for the chantings of stotras and mantras. The verse echoes sentiments expressed in several passages in the Gītā. “ब्रह्मार्पणं ब्रह्महविः ब्रह्माग्नौ ब्रह्मणा हुतम्” (“brahmārpaṇaṁ brahmahaviḥ brahmāgnau brahmaṇā hutam”) etc.

As फलश्रुति (phalaśruti), Śaṅkaracharya bestows his benediction to one who recites this hymn with devotion:

मोदात्पादादिकेशस्तुतिमिति रचितां कीर्तयित्वा त्रिधाम्नः
पादाब्जद्वन्द्वसेवासमयनतमतिर्मस्तकेनानमेद्यः ।
उन्मुच्यैवात्मनैनोनिचयकवचकं पञ्चतामेत्य भानोः
बिम्बान्तर्गोचरं स प्रविशति परमानन्दमात्मस्वरूपम् ॥ ५२ ॥
अन्वयः: यः इति रचिताम् त्रिधाम्नः पादादिकेशस्तुतिम् मोदात्
कीर्तयित्वा पाद-अब्ज-द्वन्द्व-सेवा-समय-नत-मतिः मस्तकेन
आनमेत्, सः आत्मना एनः-निचय-कवचकम् उन्मुच्य पञ्चताम्
एत्य भानोः बिम्ब-अन्तः-गोचरम् परमानन्दम् आत्मस्वरूपम्
प्रविशति।

modātpādādikeśastutimitiracitāṁ kīrtayitvā
tridhāmnah

pādābjadvandvasevāsamayana-tamatirmastakenānam
 edyaḥ ।
 unmucyaivātmanainonicaya-kavacakam pañcatāmetya
 bhānoḥ
 bimbāntargocaram sa praviśati
 paramānandamātmavarūpam ॥ 52 ॥
 anvayaḥ: yaḥ iti racitām tridhāmnaḥ pādādikeśastutim
 modāt kīrtayitvā
 pāda-abja-dvandva-sevā-samaya-nata-matiḥ
 mastakena ānamet, saḥ ātmanā
 enaḥ-nicaya-kavacakam unmucya pañcatām etya
 bhānoḥ bimba-antaḥ-gocaram paramānandam
 ātmavarūpam praviśati ।

One who, after reciting with joy Viṣṇu's
 Pādādikeśāntastotra thus composed, bows his head
 to Viṣṇu with the intention of serving his lotus feet,
 enters ultimate bliss of Brahman, who becomes
 visible through the solar orb, when he casts off his
 mortal coil.

*Notes: To point out that in this hymn he has all along
 prayed only for the ultimate realization of
 Brahman, the only wish worthwhile striving for,
 Śaṅkara emphasises that aspect at the end.*

इति श्रीमत्परमहंसपरिव्राजकाचार्यस्य
श्रीगोविन्दभगवत्पूज्यपादशिष्यस्य
श्रीमच्छंकरभगवतः कृतौ
विष्णुपादादिकेशान्तस्तोत्रं संपूर्णम् ॥

iti śrīmatparamahamṣaparivrājakācāryasya
śrīgovindabhagavatpūjyapādaśiṣyasya
śrīmacchamkarabhagavataḥ kṛtau
viṣṇupādādikeśāntastotraṁ sampūrṇam ॥

Thus comes to completion Viśnupādādikeśāntastotra among the works of Pramahamsaparivrājakācārya Śrī *Śaṅkara* bhagavān, who is a disciple of the revered Govindabhagavatpūjyapāda.

शंकराचार्यरचिता विष्णुस्तुतिरियं हरेः ।
कृपया तस्य संप्रीत्यै आंगलवाण्यां कृतार्पिता ॥

Vishnupaadaadi-keshaanta-stotram is an exquisite Sanskrit hymn in praise of Lord Vishnu composed by Adi Shankaraachaarya. describing the limbs of Vishnu from toe to head, he prays for salvation. Consisting of 52 verses composed in the Metre of grandeur, sragdharaa, the hymn vividly brings out the poet in the philosopher. The Sanskrit text and the prose order of each verse are given in both Devanaagari and Roman scripts. G S S Murthy has provided the English translation.